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The ART NEWS

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NEW YORK, MARCH 17, 1934

NO. 24 WEEKLY



"LE GUERIDON"

GEORGES BRAQUE, 1929

In the exhibition of paintings by Braque, Matisse and Picasso from the Paul Rosenberg collection at the Durand-Ruel Galleries, New York.

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The ART NEWS

ESTABLISHED 1902
S. W. Frankel, Publisher

NEW YORK, MARCH 17, 1934

BRAQUE, MATISSE AND PICASSO EXHIBITED

**Mr. Paul Rosenberg Brings
to the Durand-Ruel Galleries
His Renowned Abstractions
and Early Matisse**

By LAURIE EGLINGTON

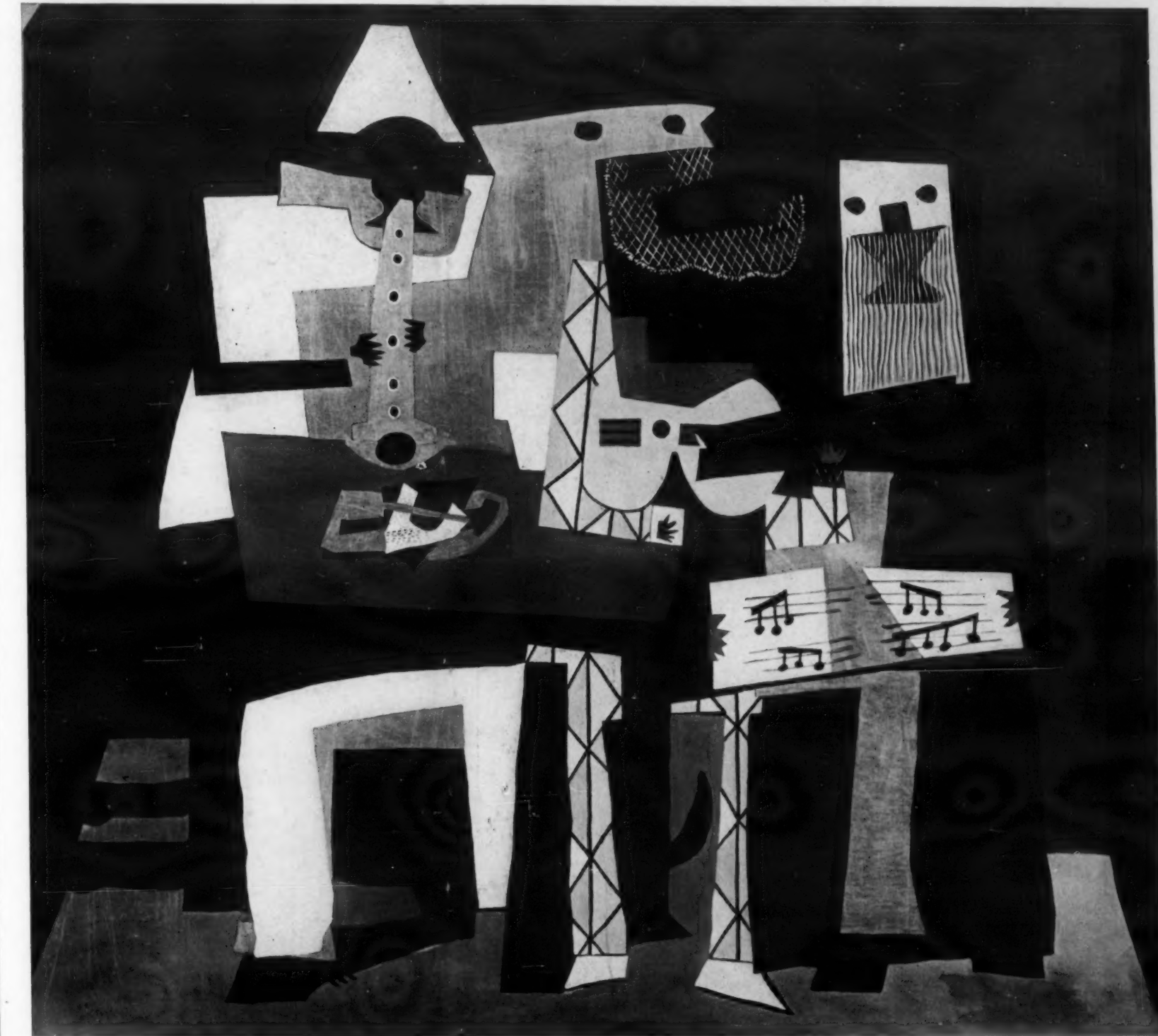
Should the skeptic of contemporary art venture into the Durand-Ruel Galleries during the coming weeks of Mr. Rosenberg's show he is liable to receive a considerable shock. For he will find there, not merely the scene of another exhibition, but three artists of our own time, Braque, Matisse and Picasso, in complete possession. These men, who in life would not find prolonged association the most agreeable, combine to so dominate these historic galleries as to push back the encompassing walls with the dynamic force of their art.

New York, after all, has not seen before the Picasso or the Braque whom one meets here. Those who were fortunate enough to visit the show devoted to contemporary French art at the Rosenberg Gallery, Paris, in 1931 and the Picasso Retrospective of 1930 can, of course, feel superior. On the other hand, the concentration in this instance on superlative examples of three foremost proponents of contemporary art expression narrows the field to a point where a clear vision should be obtainable, often difficult of achievement in larger groups.

Perhaps the show primarily enforces the immediate recognition of a number of highly organized worlds, into each one of which it is permitted to enter and expand, thereby adding immeasurably to the sum of human experience. Foreshadowed in the plastic formal relations of Cezanne, the mobile spatial organization of Picasso achieves a complete expression in the finest of the neo-classic compositions (such as those sent by the artist himself to the Avery Inaugural at Hartford) and finds its logical conclusion in the cream of the abstractions, on which the emphasis is laid in the current exhibition. From Braque these problems receive similar solution but an individual expression more in line with the French classic tradition than the restrained fervor of the Spaniard, while in Matisse we have a highly personal world in which bourgeois realities are transformed into abstract terms engendered by an inner philosophy looking back to Far-Eastern art.

PICASSO

Let us for a minute consider what are the qualities which single out these three men as the leaders of their time, and distinguish their work from that of their followers and the average contemporary production in this country. Take, for instance, the "Three Masques" of Picasso, which we reproduce. No photograph devoid of color, unfortunately, will give any idea how much depth this composition has, and the



"THE THREE MASQUES" (1921)

By PICASSO

Included in the exhibition of paintings by Braque, Matisse and Picasso from the collection of Paul Rosenberg, now on view at the Durand-Ruel Galleries.

great movement of forms there is within it. The planes are built up in a similar manner to those of a Chinese painting, although the principle of growth is in my opinion different. You have in point of fact the serenity of a two-dimensional art with a third dimension so plastically suggested as to convince the spectator of being able to enter and move around within the composition, with a like mobility also granted to the component forms. However, one important distinction should, I think, be made in any comparison of Picasso with Chinese pictorial expression. The changing, whether by intent or accident, of any value in the greatest Picasso abstraction will throw the whole composition out of key in a way in which similar local damage will not affect the body of the Chinese painting—just as, due to the fact of organic growth, the loss of an arm or a head does not essentially destroy the archaic Greek statue.

Comparison, however, of the work of Picasso's lesser followers, and even his

Benefit Exhibition At Durand-Ruel's Realized \$2,000

The important benefit exhibition of French XIXth century paintings which was on view at the Durand-Ruel Galleries from February 12 to March 10 was highly successful, realizing a total of more than \$2,000 for the Children's Aid Society and the French Hospital of New York. An admission charge of twenty-five cents per person is being made at Durand-Ruel's current show of Braque, Matisse and Picasso paintings, from Mr. Rosenberg's collection, for the benefit of the same organizations.

own later production—represented by "The Sleeping Woman" of 1932—with

the artist's finest work, will bring out the individual life which accompanies the depth and spatial qualities of the latter. Nor is there any lack of variety in this expression. In the "Bottle of Wine" of 1926 for instance, the gaiety of a world keyed to no less than four shades of blue with light and dark values in white, Chinese red, brown and black, creates a marked contrast to the somber tonalities of the "Three Masques," composed of browns and blacks, with blue, white and harlequin colors. Again, the clean-cut qualities of the "Biscuits" of 1924 introduce us to a third world entirely different from the others, while the famous "Slice of Melon," dating from 1924, is of course a feature of the exhibition, although to my personal taste it represents a point of perfection almost approaching stylization.

Of the earlier abstractions, the "Woman of Avignon" of 1914 to which, owing to an incorrect catalog, I wrongly referred in the Hartford review as belonging to the Errazuriz collection, is

the only example shown here. This fine work, which we reproduce, with its delicate orchestration of pattern on a deep green ground, has a still-life quality which may well have a close affinity with certain attributes of the subject. It is, however, with infinite regret that I do not find the monumental composition of the same year, which was represented in the Hartford exhibition. Spatial limitations and the considerations of just representation of the three artists are responsible for the absence of this fine work, as well as others of similar quality. Two paintings, one of which we reproduce, stand for Picasso's early contribution, so well represented in American collections as not to call for emphasis here. The neo-classic period, remarkably presented at Hartford, must await another occasion for a complete showing in New York. A number of color washes, executed as recently as 1933,

(Continued on Page 4)

BRAQUE, MATISSE AND PICASSO EXHIBITED

(Continued from page 3)

are a further feature of considerable interest, although to me personally of a disappointing character.

BRAQUE

Turning to Braque, whom we see in his fullness for the first time in New York, we are at once conscious of a less adventuresome spirit; one that, however, if it has not invented anything new, has continued to imbue the forms with life even in the recent canvases, such as the "Blue Fruit Bowl" of 1930. There is something essentially French about Braque, an orientation which Picasso for all his many years in France has never gained. It is, perhaps, his color: *ton sur ton* of grey and brown, relieved by delightful passages of yellow and oyster white, pastel blue, or any one of a number of greens ranging from light chartreuse to olive. Or again, it may be the peculiar airiness of his compositions. Take, for instance, the "Blue Guitar," of 1930, seen in our reproduction, which, unfortunately, fails to convey the lightness of the forms, due to an over-intensification of the values in the printing of the photograph.

Much nearer to Picasso is the "Red and Blue Guitar" of the same year—a work in which a certain quality of color, keyed to a rose-red in the middle register, proclaims the authorship to be that of Braque. Picasso is always more intense, more dominating than the Frenchman, who can combine a number of dull tones to produce an effect that is peculiarly light, almost delicate, and bespeaks a typical Parisian refinement of taste. The smaller canvases are, on the whole, the most individual with the artist, the greys and oyster whites of the "Glass of Wine," dating from 1927, and the infinite sensitivity of fresh yellows, warm and dull browns, in the "White Jug" of 1930, again reveal a highly personal use of color. In contrast to those already mentioned, and the many other fine works of Braque, both large and small, in the exhibition, the "Round Table," which we illustrate on our cover, seems to me scarcely so successful. The semi-naturalistic rendering of knife and apples, and some over-emphasis of the negro mask support to the table, seem to endanger somewhat the harmony with the more complete abstraction in the upper registers. Again, in the "Grey Bowl," the very lovely passages of chartreuse yellow and grey do not seem quite as functional as in other works, with consequent tendency to weaken the formal unity.

MATISSE

With Matisse we enter a new world. A world in which the intimate realities of everyday life are treated with as much abstraction as is found in Picasso. This is especially true of his early works, imbued with a deep knowl-



"WOMAN OF AVIGNON" (1914)

By PICASSO

This abstraction is included in the exhibition of paintings by Braque, Matisse and Picasso from the collection of Paul Rosenberg, which opened this week at the Durand-Ruel Galleries.

edge of the inner springs of life which transforms the familiar pattern or theme into a new world of abstract organization. Again, the earlier canvases, such as we have here, demand no effort of the spectator. Give it a chance, and the tranquility that springs from inner emotion ordered to an abstract

conception will come out to meet you from the canvas. Even as comparatively late as 1923, this quality of expansion is still found. In the "Interior," which we illustrate, painted in the same year, the starting point for realization of abstract values is the intimate detail of the French bourgeois home, rather

than the entrancing gesture of the oriental arabesque that was destined to lead the artist away from his early intensity, yet simplicity, of approach. The problems here are complex enough, heaven knows! No less than four reds, orchestrated in different keys by the juxtaposition of a black or a blue; three

wood-browns variously determined by adjacent red, light chartreuse or terra cotta, and multiple accents in the form of occasional objects of divers colors—all crowned by the white plaster figure brushed in with the springing stroke which the artist uses rarely, but always with telling effect.

The "Artist and his Subject," of 1916, on the other hand, emphasizes a point made by a critic some ten years ago, when he said that the qualities that had made the master great were quite other than those of color alone, magical as it is. Matisse once defined the artist as "a man who is sufficiently master of himself to impose a discipline on himself . . . who is capable of organizing his sensations." This is first and foremost the great achievement of Matisse. Moreover, to a tremendous natural sensibility is added a deep love and keen observation of simple things. The pictorial composition is first built up in the mind as was the habit of the Chinese, and only when the conception is complete is it transferred to canvas. Even then it is only suggested by natural objects which are, as it were, symbols of a far greater reality in the mind.

The apparent simplicity in the "Artist and his Subject," as in all the works of this period, is what is most misleading. Seemingly flat masses of pigment of an almost neutral tone marked by color accents are all that is here. The casual spectator reckons nothing of the mental order and the technical ability required to make that pigment suggest solid forms in an organic relationship—which shall create a life that transcends while it amplifies our own. All the Matisse in the present show have this same simple quality, whether it be the "Woman Seated on a Balcony at Nice," the quiet "Woman in Armchair" of 1924, or the "Woman Seated at Table" of the same year. They contain the essence of what Matisse the artist wants to express, inimitably phrased by one critic as "the joy of living in tranquillity, the perfect enjoyment that has intensity without fatigue . . . procured by perfect plastic harmony."

From the point of view of contemporary art expression, perhaps the most illuminating observation which this exhibition yields is the great variety of worlds which these paintings present, as distinguished from the sameness that characterizes so much of modern production both in France and this country. In respect of our own problems, one feels inclined to wish that our artists would go in somewhat for that research which, according to Picasso, "has made the artist lose himself in mental lucubrations, and has been, perhaps, the principal fault of modern art." This is true of France, but almost anything that will make the American artist stop trying to use pigment in the two-dimensional manner suitable to the black and white medium would be welcome. Perhaps Picasso's mastery of spatial relationships and, better still, Matisse's union of deep sensibility with organic ordering of forms, will leave its mark on the impressionable minds of the visiting artist. Let no one, however, make this mistake: to understand the organization of Picasso, or the technical procedure of Matisse, is not enough. Something more is needed: an inner sensibility and creative urge as rare in our own, as in all other, times.

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Bliss Art Collection Now the Property of Modern Museum

The Museum of Modern Art has just announced that an endowment Fund of more than \$600,000 had been raised, thereby securing permanently for the Museum the famous Bliss Collection of modern paintings, bequeathed conditionally to the institution by the late Miss Lizzie P. Bliss three years ago. The time limit in which the Museum was obliged to establish itself financially as a permanent institution in order to qualify to receive the paintings under the terms of the Bliss bequest expired March 12.

The Bliss Collection is valued at three-quarters of a million dollars and is generally regarded as one of the most important collections of modern paintings in the world. No other public institution in this country has in its permanent possession so many of the finest examples of the leaders of the modern school.

A. Conger Goodyear, president of the Museum, issued the following statement: "It is a fitting climax to the five experimental years of the Museum to secure permanently the great collection of modern paintings bequeathed conditionally to the Museum by Miss Lizzie P. Bliss three years ago and to establish the Museum as a permanent institution. Under the terms of her will, the Museum was required to satisfy the executors of her estate that the Museum was a permanent institution. One million dollars was originally set as the total endowment needed to meet this condition. Mr. Cornelius N. Bliss, chief executor of the estate, reduced this requirement because of the prevailing unfavorable business conditions to \$750,000. Subsequently he has generously accepted the sum of \$600,000, which has been secured, as sufficient evidence that the Museum has attained permanency, with the strict understanding, however, that the Museum will continue its efforts to attain the goal of \$750,000. I have every confidence that this amount will be raised by the end of April of this year."

Commenting on the donor herself, Mr. Goodyear said, in part:

"During the last two years of Miss Bliss' life, the Museum of Modern Art was her chief interest. A founder of the Museum and its vice-president, she had a principal part in its establishment and in the conduct of its activities. Her splendid legacy of paintings, drawings, and prints which the Museum has now received gives it a high place among public institutions of similar purpose.

"Miss Bliss' collection bears the hall-mark of her unerring taste and fine courage. Her interest in modern art began long before there was any general recognition of its value. As the years went on, her collection increased steadily but no picture could find a permanent place on her walls that could not stand the test of the masterpieces that already hung there.

"Thanks to the generous support of its friends, the Museum has now been able to meet the condition wisely fixed in Miss Bliss' will."

The most important milestone in the career of New York's Museum of Modern Art has been passed quietly without appeal to the general public—already overburdened with demands on its generosity. The Endowment Fund has been contributed by one hundred and twenty-five subscribers, over ninety-three per cent of them already annual members of the Museum, a membership which has nearly doubled within the last year. Included in the total is a grant of \$100,000 from The Carnegie Corporation of New York. Plans for the continuance and completion of the drive will be announced shortly.

Alfred H. Barr, Jr., director of the Museum, commented on the gift: "With the Bliss Collection, New York can now look London, Paris, Berlin, Munich, Moscow and Chicago in the face so far as public collections of modern art are concerned. Without it we would still have had to hang our heads as a backward community.

"Even in the fourth year of the depression the collection is valued at \$750,000. It contains a Renoir, an oil and many drawings by Degas, a Daumier almost identical to the famous 'Washerwoman' of the Louvre, paintings by Pissarro, Gauguin, Seurat, Toulouse-Lautrec, Matisse, Modigliani, Picasso, Arthur B. Davies, and scores

COMPLETE CATALOGUE OF THE PAINTINGS BY GEORGES BRAQUE-HENRI MATISSE-PABLO PICASSO FROM THE PAUL ROSENBERG COLLECTION

1. PICASSO Woman in Niche (watercolor), 1933.
2. PICASSO Sculpture and Boat (watercolor), 1933.
3. PICASSO Nude Woman at the Seaside (watercolor), 1933.
4. PICASSO Woman Lying on Seashore (watercolor), 1933.
5. PICASSO Sculpture and Nude Woman (watercolor), 1933.
6. MATISSE The Balcony, Nice, 1916.
7. PICASSO Woman of Avignon, 1914.
8. MATISSE Open Window, Etretat, 1920.
9. MATISSE Odalisque, 1919.
10. PICASSO The Letter, 1923.
11. MATISSE Woman on Balcony, Nice, 1923.
12. PICASSO The Coiffure, 1905.
13. BRAQUE The White Jug, 1930.
14. BRAQUE The Pitcher, 1931.
15. PICASSO Slice of Melon, 1924.
16. BRAQUE The Blue Guitar, 1930.
17. PICASSO Woman with Mandolin, 1925.
18. BRAQUE The Blue Fruit Bowl, 1930.
19. PICASSO Bottle of Wine, 1926.
20. PICASSO Ram's Head, 1925.
21. PICASSO Three Masks, Fontainebleau, 1921.
22. PICASSO The Biscuits, 1924.
23. BRAQUE Gray Fruit Bowl, 1930.
24. MATISSE Interior, 1923.
25. BRAQUE Round Table, 1929.
26. MATISSE The Artist and His Subject, Nice, 1916.
27. BRAQUE The Blue and Red Guitar, 1930.
28. MATISSE Woman in Armchair, 1924.
29. MATISSE The Plaster Torso, 1915.
30. MATISSE Woman Seated at Table, 1924.
31. BRAQUE Plate of Apples, 1927.
32. BRAQUE Canadian Apples, 1927.
33. BRAQUE Head of a Woman, 1928.
34. PICASSO Woman Sleeping, 1932.
35. PICASSO Purple Harlequin, 1923.
36. PICASSO Mother and Child (pastel), 1902.
37. PICASSO Sculpture (watercolor), 1933.
38. PICASSO Maternity, 1901.
39. PICASSO Composition (watercolor), 1933.
40. PICASSO The Sculptor, his Work and his Model (gouache), 1933.
41. PICASSO The Marble Head (watercolor), 1933.
42. PICASSO Landscape, 1919.
43. MATISSE Head of a Woman, 1917.
44. BRAQUE Bowl of Grapes, 1929.
45. BRAQUE The Glass of Wine, 1927.
46. BRAQUE The Yellow Jug, 1929.



"INTERIOR" (1923)

An important work included in the exhibition of paintings by Braque, Matisse and Picasso from the collection of Paul Rosenberg, which opened this week at the Durand-Ruel Galleries.

By MATISSE

Western New York Artists Represented In Buffalo Exhibition

By WALTER GORDON

BUFFALO.—For the first time since the opening of the present art gallery building twenty-nine years ago, a comprehensive showing of paintings, drawings, prints and sculpture by artists of Buffalo and western New York is being held entirely under the auspices of the Albright Art Gallery in Buffalo. This year, for the first time, entries were invited from all artists of the region irrespective of their membership in local art groups. The jury of selection was made up of individuals from outside Buffalo. These were: an artist, Mr. Henry G. Keller of Cleveland; a museum director, Mrs. Gertrude Herdle Moore of the Memorial Art Gallery in Rochester; and a layman, Mr. Albert Robson, vice president of the Art Gallery of Toronto. A special effort was made to attract new artists, and to hold an exhibition truly representative of the calibre of the art of the region. Of the three hundred and two works submitted, one hundred and forty-seven pictures and twenty-one pieces of sculpture were selected for this show. It fills the entire south wing of the Gallery, and is on view until April 1.

Charles Burchfield, a western New Yorker much admired in Buffalo, has apparently had a strong influence on several of the contributors, among them Francis Valentine, whose watercolor "Night Shadows," one of the most popular pictures in the show, depicts a ramshackle country store romantically enveloped in a deep blue haze. Another comment on "the American scene" is recorded in Elizabeth Hudson's painting of the battered "Cary House." Leo Hollis Fisher of Batavia, N. Y., a disabled war veteran who never had the temerity to exhibit pictures before, contributed "Main Street, Batavia," a straightforward and honest, deliciously naive presentation of this typical American small town's business section.

One of the most interesting exhibits is a mural sketch entitled "Railroads," contributed by Ion Paléologue, a young artist new to Buffalo. This is a composition of working negroes, whips, hands, etc., held together by dominant, strong diagonal lines created by the rails. This sketch is very bold in its blues, reds and yellows, and conveys an impression of vitality which is convincing and unusual in an exhibition of contemporary American art.

There are some fine perceptions in Anthony Sisti's "Portrait of Julius Stone," an excellent character study and the best of this able artist's three pictures included in the show. A winter landscape by William Schwaneke is suitably cold and very well painted in a conservative manner. There are two splashing sea pictures by the Buffalo Evening News art critic, Dr. William Hekking. "Skaters" is a delightfully droll watercolor contributed by Grace Barron. A sensitive, decorative trio of paintings represents Louisa Robins, and Spencer Kellogg contributed two mystical pictures called "Book of Life," and "Death, the Great Artist." Anthony Sisti, Dr. William Hekking and Louisa Robins, mentioned above, were three of the five painters who represented Buffalo in the Museum of Modern Art's "Sixteen Cities" show.

Anna Glenny was the Buffalo sculptress in that exhibition. Her "Head of a Girl," in the western New York show, is very sensitively and subtly modeled and is one of the finest pieces in an excellent sculpture section. William Ehrich contributed a limestone group of three heads called "Destiny," very sculptural, superbly expressive of a personal and an apparently deeply felt conception of fate—accomplished by means of the tilted faces and the simple treatment of a few significant planes. Harold Olmsted's plaster "Painter" is sensitively modeled, and the swelling neck muscle of Charles O'Donnell's "Negro Head" is very admirable.

No awards were made or prizes given to any of the exhibitors in this show. However, "Snowbound Trail," an oil by George Albach, was chosen from this exhibition by the directors of the local Y. M. C. A. as a trophy to be given to the branch most successful in obtaining new members in a campaign being conducted concurrently with this exhibition.

The 13th Annual Salon of Pictorial Photography of the Buffalo Camera Club, containing three hundred and sixty-nine prints, and a one-man show of fifty paintings, watercolors and drawings by Anthony Sisti, are also being shown at the Albright Art Gallery until April 1.

(Continued on page 6)

Bliss Art Collection Now the Property Of Modern Museum

(Continued from page 5)

of drawings and prints. Most important of all are the Cezannes—eleven oils and nine watercolors—twenty paintings in all, the largest group of Cezannes that have ever been given to a museum anywhere in the world.

"The Bliss Collection is of fundamental importance to the Museum of Modern Art. By securing this magnificent group of modern paintings we have laid the cornerstone of our permanent collection."

The Museum has grown steadily since it opened its doors to the public on the twelfth floor of the Heckscher Building in 1929. In the spring of 1932 it moved into a home of its own in the five-story building at 11 West 53rd Street, its present location. In five years the Museum has held thirty-four major and scores of minor exhibitions which have been attended by nearly 900,000 persons. In connection with its exhibitions the Museum has published twenty-seven catalogs known throughout this country and Europe for their scholarly introductions, profuse illustrations, and lists of detailed information about modern art.

The Museum of Modern Art does not serve New York alone. Its circulating exhibitions have toured the country and have been seen in more than sixty cities by over three million persons. Its membership, which is national, has nearly doubled during the past year and its attendance has increased 22.7 per cent. Art critics have accepted the Museum as a testing ground for the art of the past fifty years. The Museum has exhibited the work of more than three hundred artists.

In a recent letter Mr. George Blumenthal, President of the Metropolitan Museum of Art, stated that the Museum of Modern Art "has reached in a short time an importance to the art world of New York and I might say of America which is most creditable. We of the Metropolitan Museum of Art recognize that your Institution is today a very important link in the artistic life of our country as you can do many things in support of the younger generation of artists which are outside of our field of work. I am sure that ways will be found for close cooperation between the Museum of Modern Art and the Metropolitan Museum of Art advantageous to both Institutions, to the public and to the artist."

MUNICIPAL SHOW HAS BROADCASTS

A series of lectures and interviews that will give the general public a comprehensive picture of contemporary American art is a regular feature of the exhibition now in progress in the Forum of the RCA Building, Rockefeller Center. The lectures, which include talks by some of the outstanding personalities in the field of fine arts, are delivered daily except Saturday and Sunday, from the floor of the exhibition and have proven very popular with visitors to the galleries who are interested in seeing as well as hearing famous people in the art world. These programs are broadcast over Station WEAU of the National Broadcasting Company.

The guest speakers on Tuesday afternoon, March 6, were Samuel A. Lewisohn and Edward M. M. Warburg, owners of famous collections of contemporary paintings. They spoke on "Pictures as a Public and a Private Investment."

Mr. Warburg who, as a trustee of the Museum of Modern Art and acting member of its staff, spoke from the Museum point of view, said: "The public has not yet learned the difference between the museum as an educational institution and a mere storehouse of objects intended to please them."

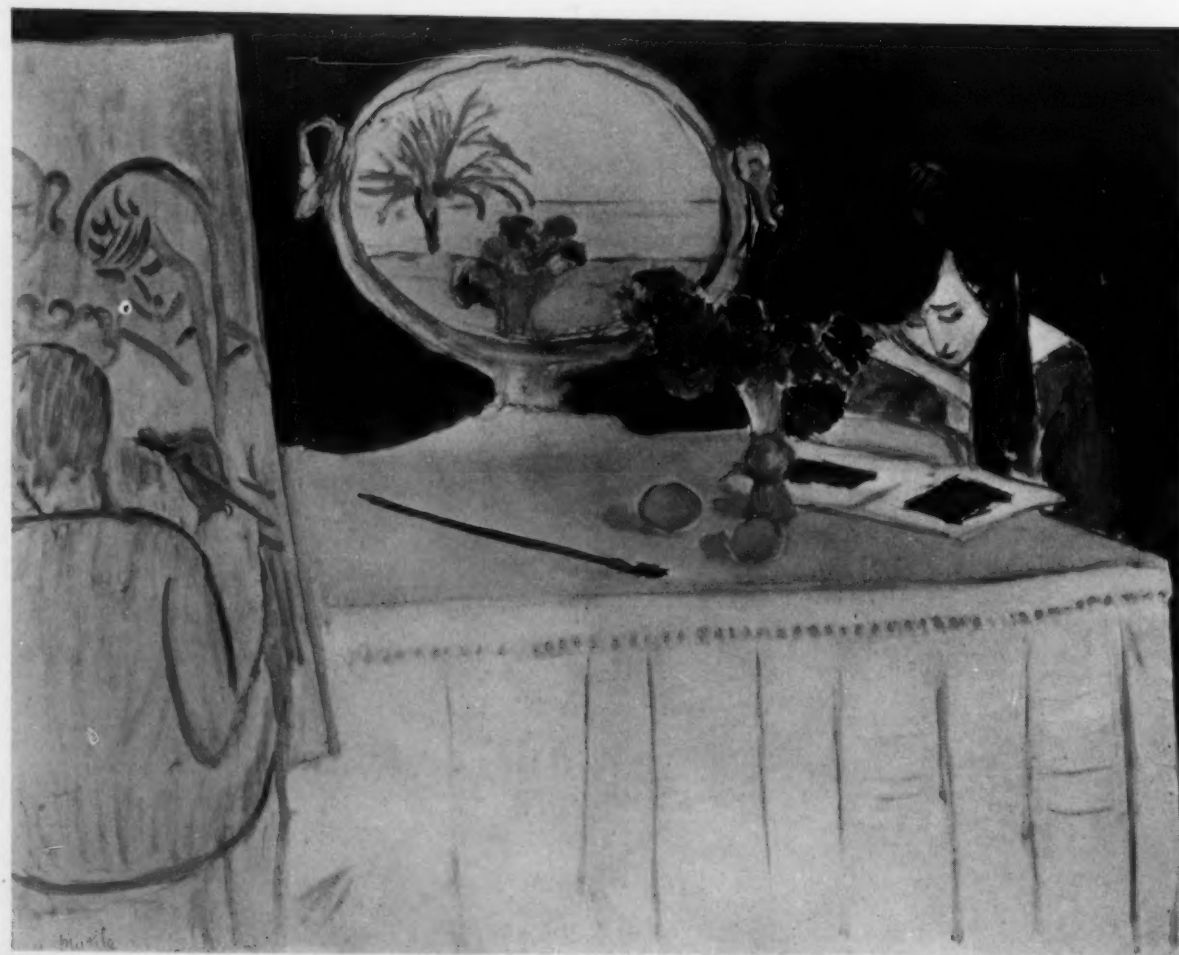
Speaking for the private collector, Mr. Lewisohn said: "One of the purposes of collecting paintings is to have objects about you that satisfy your love of beauty, and which you can enjoy as you enjoy an opera or a fine symphony concert. In a way, a collector has a private orchestra at his command which will perform for him at a moment's notice. This is the spirit in which collecting works of art should be approached."



"THE COIFFURE" (1905)

Included in the exhibition of paintings by Braque, Matisse and Picasso from the collection of Paul Rosenberg, which opened this week at the Durand-Ruel Galleries.

By PICASSO



"THE ARTIST AND HIS SUBJECT" (1916)

A fine example from the Matisse group in the exhibition of paintings by Braque, Matisse and Picasso from the collection of Paul Rosenberg, which opened this week at the Durand-Ruel Galleries.

By MATISSE

National Academy Annual Exhibition Shows 601 Works

American artists from twenty-three states and more than two hundred cities, as well as Americans resident in France, Switzerland, Norway and Mallorca, are represented in the 109th annual exhibition of the National Academy of Design, which opened on March 14 at the Fine Arts Galleries. Of the six hundred and one works accepted from the more than five thousand submitted for exhibition, one hundred and seventy-seven are etchings, three hundred and sixty-three paintings and sixty-one pieces of sculpture. Academicians and associate academicians have provided eighty-four and eighty-nine exhibits, respectively, while four hundred and twenty-eight are from non-members.

"The Rose Madonna" by Henry W. Watrous, president of the academy, was awarded the J. Sanford Saltus Medal for Merit, while the Altman Prize of \$1,000 for a landscape painted by an American-born citizen went to Hobart Nichols, N. A., of Bronxville, New York, for his painting, "Tragedy." The eight other awards which totaled \$1,970 were as follows:

The Altman Prize of \$500 for a landscape painted by an American-born citizen to George Elmer Browne, N. A., of New York City, for his painting, "Down North in Labrador."

The Thomas B. Clark Prize of \$150 for the best American figure composition painting in the United States by an American citizen without limitation in age to Gerald Leake of New York City for "The Baptism."

The First Julius Hallgarten Prize of \$300 for an oil painting painted in the United States by an American citizen under thirty-five, to Ruth Wilcox of Tenafly, N. J., for "Bonnet."

The Second Julius Hallgarten Prize of \$200 for an oil painting done in the United States by an American citizen under thirty-five years to Cathal O'Toole of Long Island City for "Interior, Metropolitan Museum."

The Third Julius Hallgarten Prize of \$100 for a picture in oil color painted in the United States by an American citizen under thirty-five to Joseph Hirsch of Philadelphia, for "Masseur Tom."

The Isaac N. Maynard Prize of \$20 for the best portrait in the exhibition to Jo Davidson of Paris for "Mahatma Gandhi."

The Elin P. Speyer Memorial Prize of \$300 for a painting or piece of sculpture of animals to Herbert Haseltine of Paris for his work "Shorthorn Bull."

The Adolph and Clara Obrig Prize of \$400 for a painting in oil by an American citizen to Ernest Lawson, N. A., of New York for "Little Church Around the Corner."

NOVEL SCULPTURE PLACED ON VIEW

MONTCLAIR.—The exhibition of ceramic sculpture by Waylande Gregory, now on view at the Montclair Art Museum, is the first one-man show of this type of work to be held in the East. Gregory's unusual and distinctive work has won awards and has been shown in most of the important museums and galleries of the country. This exhibition not only marks the achievement of a creative worker, but represents advanced research and development in a medium of sculptural expression that has been practically untouched by American artists.

More than fifty pieces of sculpture in a wide range of ceramic media from porcelains, earthenware, majolica and stoneware to terra cotta sculpture, comprise the exhibition. Included are many well-known pieces, such as the "Head of Girl," which was awarded first prize in the 1933 National Ceramic Exhibition; "Beaten Dog," which won first prize at a recent Ceramic Sculpture Exhibition at the Cleveland Museum of Art, and which was subsequently purchased by that museum; "Nautch Dancer," also in the Cleveland Museum's permanent collection; "Horse and Dragon," honorary mention award at the 1933 Annual American Show, Chicago Art Institute, and "Pastorale," in the permanent collection of the Cranbrook Foundation Museum of Art.

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[FOLLOWING EXHIBITION DAILY FROM MARCH 24]

THE Corot in this notable sale is the well-known *Vieux Pont de Mantes*, which was one of the outstanding paintings in the Edmund C. Converse collection; its reappearance in the auction market marks an important occasion for collectors. The rich Henner *Coiffe Bleue* and a fine *Nymph in Red* are also features of the large nineteenth century French school group, which further includes splendid examples by Cazin, Jacque, Daubigny, Dupre, Diaz, Harpignies, Bouguereau, a large pastel by L'Hermitte, Gérôme's *Tanagra Shop*, and two brilliant Venetian scenes by Ziem. The earlier French school is headed by two companion works by Boucher: *Summer* and *Autumn*, of distinguished history, being lately in the

collection of E. T. Stotesbury of Philadelphia; a Van Loo portrait may be remarked. Schreyer contributes the animated *Arab Charge*.

Sir Thomas Lawrence is signally represented with the magnificent portrait of *Frederick H. Hemming, Esq.*, a work of great *brio* and one of the most inspired feats of brushwork by this master of subtle effects of composition. The early Gainsborough portrait of *Mrs. Owen of Rye, Sussex* will attract its due measure of attention. The Kneller portrait of the 1st Earl of Albermarle and fine landscapes by Crome, Stark, and Gainsborough are other notable selections from the British school group.

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PARIS LETTER

By Marcel Zahar

An interesting two-man show, exhibiting the works of Signac and Odilon Redon, is drawing Parisian art lovers to the Petit Palais. While Signac's later manner—may we describe it as "pointillisme in extremis?"—offers highly debatable ground, there can be no two opinions regarding the charm of his early works—landscapes seen across a glimmering haze, and forms built up in masses of rainbow-tinted mist. But his more recent work, where primary colors are tessellated side by side in little geometrical brush-dots, remind one less of pictures than of patterns, for a mosaic pavement charming but schematic.

Odilon Redon takes us far away from the everyday world of transitory themes and passing fashions towards a loftier plane where all is immortal, built to the epic scale. The painter-poet draws his inspiration from the Bible (notably the Apocalypse), from old-world myths and folklore, taking the anthropomorphic view of nature. In his lithographs he develops a counterpoint of sinuous arabesques around such curious themes as: *A travers ses longs cheveux, Elle tire de sa poitrine une éponge toute noire*, or *Une femme revêtue de soleil*. The magic quality in Poe's imagination evidently enthralled our Redon, as so many a French artist, for he contributed a striking frontispiece to an edition of the American poet's works. Odilon Redon's pastels give us an impression that the elements of nature have been actually embodied in the tissue of the composition: water, sky and meteoric wildfire; here and there, moreover, flakes of gold and lapis lazuli, of emeralds and rubies, seem inlaid, like marqueterie, within their texture. Across a veil of shadow or clad in glittering mist, loom superhuman forms, visions of heaven or hell. Here is perhaps a modern counterpart of the Eleusinian Mysteries, the myth of Persephone ravished to the underworld by Pluto, and then restored to the light of day—of all the anthropomorphic folklore by which the Greeks expressed,

in myth or ritual, the rhythmic interplay of light and darkness.

In some of the more symbolic compositions—a head, for instance, poised egg-wise in an eggcup, a pair of wing-like jawbones in full flight, a head that constitutes the body of a huge and hairy spider, a spherical fruit hung on a branch upstanding from a sheet of water—in some of these queer visions Redon seems a forerunner of the school which is nowadays developing under the auspices of *surréalisme*. (In a later letter, dealing with the work of M. Eliasberg, a young painter of much promise, I propose to revert to this subject.) Redon's wayward visions and quasi-Blakean fantasies find their best expression in pastels; even the texture of his oil-paintings has obviously been influenced by this medium.

An exhibition entitled, "Some Artists of Our Time," is being held in another suite of rooms at the Petit Palais. Charles Dufresne decks nature in the harlequin's motley; he sees the world as a mirage of color. To his mind, color constitutes a self-sufficing universe in itself, and form a rival universe. Each has its own laws, its different, often incompatible, prerogatives. Thus each of his pictures is a battleground between form and color, a scene of splendid chaos. Othon Friesz has intensified, deepened his art. He has kept intact his feeling for tense, significant line, summing up a landscape in a graphic résumé; but between the lines, so to speak, the color which, in his earlier manner, was neutral, hardly more than *remplissage*, has acquired in his last phase a velvety depth, a richer texture, rendering the exact values of each surface. Céria is a delightful *petit maître* and, on his own ground, *facile princeps*. Simply and with grace he evokes the charming aspects of his favorite city; the flesh-color of his nudes glows with an iridescent sheen; each of his pictures is like a neatly turned sonnet, phrased with a curious felicity. Amongst the engravers *Laboureur* calls for special notice; his motifs are stated accurately as in a draughtsman's working plan. His outlines, angular, clean-cut and finely drawn, recall the exquisite precision of the Japanese masters at their splendid best.

One of the most talented of the younger generation of French artists, Jean Moreau, has just come back from a sojourn in Greece with an interesting collection of sketches now on view at "Le Balcon." His line and wash studies of Greek peasants and Grecian hill-



"THE BLUE GUITAR" (1930)

Included in the exhibition of paintings by Braque, Matisse and Picasso from the collection of Paul Rosenberg, now on view at the Durand-Ruel Galleries.

By BRAQUE

sides are singularly expressive, works of forceful, yet delicate, craftsmanship. In his oil-paintings (shown at a previous exhibition) there is a vigorous movement, an emotional fervor, which (appropriately enough, considering that most of them were inspired by the olive-groves of Greece) has an affinity with the visions of the great Cretan, Theotocopuli. Jean Moreau is a young artist who should go far.

We have at Paris several groups of American painters whose work falls roughly into three categories: the ultra-modern, the ultra-conservative, and, last but not least, the "objective" school, who while assimilating certain elements from the extremists, have added *trouvailles* peculiarly their own. Miss Bertha Faning Taylor has organized an exhibition of the last-named group at the Galerie de Paris, which has enjoyed a

great and well-merited success. This exhibition proved, indeed, a veritable revelation to Parisian connoisseurs. The work of Lillian Fisk is noteworthy; her color is put on lavishly, almost exuberantly, and with a generous abandon, but her volcanic forcefulness is controlled with sure and subtle artistry. Mr. John Cox gives us a rustic saraband—Dionysian revels transposed into a gentler gamut; there is a plethora, but a well-ordered plethora, of human forms and vegetation in the composition. We believe that Mr. Cox would make a great success of large-scale mural frescos. There is a charming daintiness about Mr. Ullmann's work; it is all in fine shades of feeling, subtle nuances of color. We were particularly attracted by Mrs. Henrietta Hoopes' two small pictures, which stand in a class by themselves, are highly original and gracefully

imaginative; this young painter is, we believe, destined to make her mark in the near future. Miss Lillian Cotton is still rather too much under the influence of her teacher, André Lhote. Mr. Hilaire Hiller is showing an interesting landscape; its naïveté, reminiscent of folk art, is decidedly effective. Jean MacJannet Foster's water-color is gay with a diversity of objects rendered in delicious, seemingly-casual touches of color. Some day, perhaps, Mr. George Rickey will develop and complete that group of his, the outlines of which have been so powerfully portrayed.

Dramatic moments in the auction rooms are nowadays few and far between. Prospective buyers seem to have decided to "ca' canny" for the nonce. At some recent sales the auctioneer reminded us of a disconsolate conductor whose orchestra persisted in playing languidly on muted strings! The outstanding sale of the week was that of the J. J. Reubel collection, comprising a number of admirably selected works of early masters. Amongst the lots we noted: a diptych in carved ivory (a French XIVth century work depicting scenes of the Passion), which fetched 31,000 francs; two canvases by Pillement (a *Landscape* and a *Shipwreck*), 12,000 francs; a bust by Houdon (believed to represent Buffon), 12,100 francs. At another sale several works by Harpignies were knocked down for approximately 6200 francs apiece.

I. SACK INSTALLS NEW GALLERIES

The opening of new quarters at 422 Madison Avenue, devoted to the display of American antiques, marks the return of Israel Sack to New York. The entrance to the building has been ornamented with a remarkable XVIIIth century American doorway and five spacious floors are used to house Mr. Sack's collection. An imposing array of examples of early American craftsmanship has been augmented by the inclusion of a great variety of antique English furniture and decorations. Secretaries, tables, chairs, book cases, mirrors, clocks, rugs and other decorations have been set up in attractive arrangements.

In the near future it is planned to hold a series of exhibitions illustrative of the innumerable variations in single types of furniture, showing the divergent details employed by the Federal, Colonial and other more famous early American furniture-makers. The new establishment is known as Israel Sack, Inc. The galleries are in charge of Mrs. DeWitt Clinton Howe, with Mr. Harold Sack and Mr. Bernard David representing the authority of the owner, Mr. I. Sack.



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Recent Alterations In Vatican Galleries Scored by S. Volpi

FLORENCE.—The well-known antiquarian, Elia Volpi, who has now retired from active business, sends us the following interesting article concerning various errors which have been made in the reorganization of the Picture Gallery of the Vatican and the restoration of many of the pictures. Signor Volpi is particularly well equipped to write on this subject, because early in his career he worked as a special restorer of both paintings and sculpture for Stefano Bardini. Furthermore, over a period of forty years, he had occasion to attend to the restoration of antique monuments, including those in the Palazzo Davanzati in Florence and the Palazzo Vitelli alla Canoniera in the city of Castello. Naturally, Professor Volpi feels a deep concern for the proper preservation of the great art monuments of Italy, and such practices as the removal from its original place in the church of S. Maria del Fiore of Michelangelo's "Pieta" to a totally unsuited location in a side chapel have aroused his indignation. However, in the present article, Professor Volpi confines himself to his personal opinion upon detrimental changes in the Pinacoteca.

THE ART NEWS would welcome any comment, either in confirmation of or contradiction to his thesis.

PROFESSOR VOLPI'S STATEMENT

It was about forty years ago that I first saw the Pinacoteca, then situated on the second floor of the Pontifical Palace. At this time everything was so well arranged that one could enjoy the pictures with the same ease as in a private home.

The second time that I had occasion to visit the gallery, it had been transferred to the ground floor, and the display of the paintings had greatly suffered in this new arrangement. I expressed my opinion on this subject to His Holiness, Benedict XV, during a private interview and he replied, "What can be done now that everything is already so arranged?"

Finally, on a third visit, I again found everything changed. The new edifice, constructed exclusively for the Vatican's masterpieces, is not only too modern in style, but also too large. Architecture that would harmonize with the rest of the already existent edifice would certainly have been more fitting. Only a few halls are actually necessary to accommodate the masterpieces in the collection. Now, in order to fill the many rooms set aside for the Vatican Painting Gallery, the Directors have had to hunt for insignificant works, unworthy of a place in such a famous collection.

To place works of art in modern frames of walnut and gold with tops and bases giving them the appearance of so many bed-room or restaurant



"WOMAN WITH A MANDOLIN" (1925)

By PICASSO

Included in the exhibition of paintings by Braque, Matisse and Picasso from the collection of Paul Rosenberg, now on view at the Durand-Ruel Galleries.

panels is bad enough, but even worse has occurred, in the treatment of the actual works. Paintings of immense value have been subjected to washing, with the result that most of the paint, and in some cases all of it, has been obliterated, as in the case of the famous "Tritico" by Giotto. Other paintings have been varnished and their bright spots cleaned, resulting in a moonlight effect, of which Raphael's "Transfiguration" is an instance. Such gross errors as these certainly reveal that the work in the Vatican has been entrusted to incompetent people.

However, although the harm already done is undoubtedly great, it is a comparatively minor matter compared with the damage that may be caused in the future by permitting the washing of Raphael's frescoes in the balconies of the Vatican and those of Michelangelo in the Sistine Chapel. A conversation which I had recently with the well known Italian painter, Annibale Gatti, gives some idea of just how harmful and dangerous the washing of antique frescoes can be. Professor Gatti told me of the many discussions

that took place within the committees of the Council in regard to the washing and cleaning of antique paintings in Italian galleries and museums, and how he had always strenuously and successfully opposed such projects. He further related the observations he had made during a close study of the Raphael frescoes in the Vatican. One could clearly detect, he said, the master's own retouchings and correction of brush strokes upon the works executed by his pupils. I am convinced that the same observations can be made concerning the frescoes in the Sistine Chapel and that in these works one may find corrections made by the master, himself, which, if not in charcoal, are at least in watercolor, egg or paste. The works of Botticelli, Perugino, Signorelli and others, which are also in the Sistine Chapel, all bear traces of such fine corrections.

Professor Gatti further told me that a certain Luparini proposed the washing of the painting of Leone X by Raphael in the gallery of the Palazzo Pitti. As usual, he strenuously opposed such measures, asserting that under no

circumstances should hands be laid on this masterpiece. However, this same Luparini was entrusted with the cleaning of Andrea del Sarto's "San Giovacchino," also in the Pitti Gallery. Upon completion of the work, it was verified that only a little more than a rough draft remained of the artist's original painting.

Professor Cassioli, who had been a staunch supporter of Luparini's theories, was consequently assigned to the task of repairing the damage done, and it was hoped that the canvas might be restored to its original beauty. Today, however, one has the impression of looking upon a modern painting. By going over works of art with a sponge and solutions which will remove the dark patinas formed through the ages by the resins, the smoke of candles and the burning of incense, an apparent improvement may be obtained from the point of view of the layman, but in reality the painting has been ruined, because through this process all the finesse of corrections made by the artist is washed away.

In this connection, I wish finally to relate an episode that closely concerns myself. Several years ago a certain restorer proposed to the Municipality of Florence that Ghirlandajo's frescoes in the church of Santa Maria Novella be cleaned by the washing process. He was permitted to work on one of the frescoes, with the result that the effect of a sun ray penetrating from a window was created. Seeing these very bad results, I raised such a clamor that I was appointed a member of the Vigilance Committee, of which Professor Cavenaghi of Milan was also a member. The result of this appointment was that, after a hard fight, I succeeded in saving these precious frescoes, for the time being at least, from ruinous defilement.

In requesting a foreign publication such as THE ART NEWS to publish the disclosures of this article, I do so primarily because I know that THE ART NEWS is well known among scholars and lovers of antique objects of art. I am moved exclusively by a disinterested desire to protect the art of my country where, for some time, restorations have been made which, though inspired by laudable principles of preservation and improvement, have invariably resulted in ruinous effects.

Porcelain Show In London Home Has Fine Pieces

LONDON.—The Exhibition of Porcelain Through the Ages, organized to charitable ends at Sir Philip Sassoon's house in Park Lane, proves to be one of the most delightful in the series. It is obvious that the help of some of the best qualified dealers has been enlisted to render the sections perfect in arrangement, bringing together the outstanding specimens of every type, and grouping them in scholarly fashion. Turning to the catalog, we find the names that we have learned to associate with porcelains; Mr. Peter Sparks in connection with the Chinese; Messrs. Stoner with the Chelsea, and others. Her Majesty, Queen Mary, who has long been a keen collector of Chinese porcelains, has contributed several fine examples of famille rose, famille verte and of blanc de chine, a charming specimen of the latter being a seated figure of the Goddess Kuan-yin in a robe entirely hung with pearls. One of the most attractive groups, loaned by Mrs. Basil Ionides, consists of Chinese horses and animals, arrestingly spirited in their treatment.

The exhibition contains a number of pieces of porcelain of different factories, which may well claim to be unique. Amongst these are to be noticed two little groups of Royal Copenhagen porcelain, done in 1785, the one representing "Mother Love," the other "Justice." No other examples of these figures, which must have been among the earliest to emanate from the factory founded by Queen Juliane Marie, are known to exist. They are charming in that naive simplicity, characteristic of such work in the early stages of its development.

Seldom has so fine a collection of Bow figures, of Derby and of Spode been brought together. The room in which the English pieces are grouped can well hold its own with that devoted to the Sevres and Dresden.—L. G. S.

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Second Loan Show For Chicago Fair Now Being Planned

CHICAGO.—The second Century of Progress Art Exhibit at the Art Institute of Chicago will emphasize American art from the pre-colonial period to the present and at the same time a general background of the various foreign schools of painting from the XIIIth to the XXth century. This second loan exhibition, which will again be the Official Fine Arts Department of the World's Fair, will be held from June 1 to October 31, according to plans announced by the Art Institute committee consisting of Charles H. Worcester, Percy B. Eckhart, John A. Holabird, Max Epstein and Chauncey McCormick.

Last year the art exhibit paralleled the Century of Progress exhibits of science and industry by showing the status of American culture as expressed by American collections. Last year there was only one picture borrowed from abroad, Whistler's celebrated "Mother." This year, the Art Institute galleries will continue to be arranged in the same chronological sequence, various gaps and lacks being filled by loans of a number of significant old masters and modern works, many of which will be borrowed from abroad.

One section of the summer's show will stress such loans and will also include paintings now in America which came originally from foreign museums. There will be a James McNeill Whistler room and another for Winslow Homer. There will also be a room for early



"OLD APACHES DINING OUT" By JOSEPH MARGULIES
Included in the artist's exhibition, now on view at the Midtown Galleries.

American paintings and for large groups by Sargent, Eakins, Ryder, Wier, Twachtman, Mary Cassatt, Bellows, Henri and Luks. The Print Department will devote one gallery to old masters, one to the etchings and lithographs of Whistler, and the remaining galleries to an International Exhibition of contemporary prints.

On the second floor of the Institute the contemporary galleries will be divided according to tendencies, such as the "American Scene," "International Style," "Realism," etc. An attempt will

be made to show many leading artists in more than one example so that the public may become acquainted with their ideals through a series of works. The final gallery in the series, after the rooms given over to Chicago artists, will be made up of decorative arts and sculpture by some of the leading exponents in these fields in America. Art Institute officials feel hopeful that this exhibit will be as interesting and as instructive to the public as the exhibition last summer, that attracted more than a million and a half visitors.

SUMMER COURSE IN ENGLISH ART

LONDON.—"Art in England during the Christian Era" is the central theme of the Summer course in the History of Art to be offered by the Courtauld Institute of Art of the University of London for 1934. The first of its kind to be held on English art, the course will be under the direction of Professor W. G. Constable, M. A., F. S. A., Director of the Courtauld Institute.

The subjects to be covered are as follows: Celtic, Viking and Romanesque Art in England; English Architecture (from the Middle Ages to modern times); English Sculpture (from the Middle Ages to modern times); English Painting (including medieval painting and manuscripts); English Textiles (tapestry and embroideries); English Ceramics and Glass; English Furniture; English Metalwork (including goldsmiths' and silversmiths' work). In addition to the lectures, there will be visits to galleries, museums, cathedrals and places of interest in or near London.

The main course extends from July 26 to August 24, while a supplementary course may be given for those students who desire the opportunity to study certain subjects in greater detail, from August 24 to 31. Further details regarding fees, accommodations, application for admission, etc., may be obtained from the Secretary of the Summer Course, Courtauld Institute of Art, 20, Portman Square, London, W. 1.

EXHIBITORS' CALENDAR

SOCIETY OF INDEPENDENT ARTISTS

Eighteenth Annual Exhibition

Place of Exhibition: Grand Central Palace, Lexington Avenue, 46th to 47th Streets, New York City.

Dates of Exhibition: April 13-May 6. Works received on April 9 and 10.

Materials: Pictures and sculptures from members.

Further Details: Address A. S. Baylison, 54 West 74th Street, New York.

THE NEW HAVEN PAINT AND CLAY CLUB

Thirty-third Spring Exhibition

Place of Exhibition: Free Public Library, New Haven, Conn.

Dates of Exhibition: April 14-May 5.

Material: Original works, in any medium, which have not been previously exhibited in New Haven. Screens are ineligible because of lack of exhibition space. Not more than two pictures from any exhibitor accepted.

Awards: The John I. H. Downes Prize of \$100 for the best landscape; the New Haven Paint and Clay Club Prizes of \$50 for the best work in sculpture and \$100 for the best work of art by an active member; the Connecticut Prize of \$50 for the best picture or other work of art by a Connecticut artist; two honorable mentions.

Jury of Selection: Robert Brackman, Chairman; Robert G. Eberhard, Deane Keller, George H. Langzett, Elizabeth K. Luquens, Elizabeth B. Robb, Ethel B. Schiffer, John D. Whiting, Josepha Whitney.

Jury of Award: Charles A. Aiken, Chairman; Charles D. Hubbard, John D. Whiting.

Further Details: Address Anna H. Pierce, Secretary, New Haven Paint and Clay Club, 1378 Boulevard, New Haven, Conn.

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Following the exhibition of Islamic Miniature Painting at the Metropolitan Museum of Art and the recent display of the Kelekian collection, Monsieur Lucien Demotte has organized an exhibition of ninety-four Persian and Indian miniature paintings selected from the vast collection belonging to Demotte, Inc.

The exhibition complements and supplements in a most interesting way the two previous showings in this field. It comprises a series of colorful miniatures of the Mongol School of the XIVth century, featuring four magnificent paintings from a famous manuscript of the Persian *Book of the King* by Firdusi, known as the "Shahnameh Demotte" of which pages are now in practically all leading private and public collections. The Timurid period of the XVth century is represented by several excellent paintings reflecting the tender lyrical mood of this period. Three pages from a *Shahnameh* written for Prince Baisunqur, one of the greatest book-lovers of all time, are particularly charming in their delicate composition. The Golden Age of Persian art, the XVIth century, is finely represented in the exhibition not only by paintings, but also by some of those brush drawings in black and white in which Persian art found its most intense expression. Two of the drawings are ascribed to Behzad, the greatest artist of the period.

The works of the late XVIth century and of the period of Shah Abbas the Great are also to be studied and this group includes several miniatures which attain unusual sumptuousness of composition, while the drawings, particularly the series by Mohammadi, show unusual power of characterization. Among the Indian paintings is a brilliant series of historic compositions of enamel-like beauty of color and several remarkable portraits of Indian courtiers, as well as depictions of Emperor Shah Jehan and Nadir Shah, the Persian conqueror of India.

The catalog of the exhibition has been written by Dr. R. M. Riefstahl of New York University, who had the advantage of having at his disposal descriptive notes and readings by Monsieur Edgar Blochet of the Bibliothèque Nationale, who several years ago studied the collections of Monsieur Demotte in Paris.

The exhibition, which opened too late in the week for a staff review, will be the subject of an article in our next issue. In the following excerpts from Dr. Riefstahl's foreword, readers will find a broad scholarly survey of the field, illuminated by brilliant aesthetic analyses of various schools and masters:

THE DEMOTTE EXHIBITION

By RUDOLPH M. RIEFSTAHL

The splendid review of Mohammedan miniature painting afforded by the exhibition arranged by Dr. Maurice Dimand at the Metropolitan Museum of Art has greatly stimulated public interest in the subtle art of the Islamic book. . . . The present exhibition is a selection from the Persian and Indian miniatures which the firm of Demotte has accumulated during long years. Monsieur G. J. Demotte, the founder of the firm, had a deep interest in Near Eastern manuscripts and paintings at a time when such interest was confined to a few cognoscenti and when Paris was the happy hunting ground—full of thrills and excitement—in this field of



PORTRAIT OF A YOUTH SCHOOL OF RIZA-Y-ABBASSI, ABOUT 1600
Included in the exhibition of Persian and Indian miniatures, now on view at Demotte, Inc.

art. His interest (and enthusiasm) he transmitted to his son, Monsieur L. J. Demotte, the present head of the firm. As a result, we have a review covering the main phases of Oriental Miniature painting from 1300 A.D. down to the decline of the charming art. Manuscripts and calligraphy have been excluded; they will be the object of a later exhibition. . . .

MONGOL SCHOOL, 1300-1390 A.D.

The most important manuscripts of the Mongol school are the *Manafi al-Hayawan* in the Morgan collection, the world chronicle of Rashid ed-Din in London and Edinburgh and an early copy of the *Shahnameh* of Firdusi, commonly designated as the "Shahnameh Demotte" on account of the fact that the greater number of the miniatures of this manuscript were once in the hands of Monsieur G. J. Demotte. Two of the illustrators of the *Manafi al-Hayawan*, the several illustrators of the *Rashid ed-Din* and the several artists of the "Shahnameh Demotte" are deeply influenced in their style by Chinese art. . . .

The present exhibition contains four miniatures from the "Shahnameh Demotte" which speak for themselves in their sumptuous magnificence, entirely different from the restrained and limited style of the painting of the previous Abbasid period. The series of miniatures of the Mongol period is enriched by four splendid paintings taken from a well-known manuscript of the chronicle of Rashid ed-Din which were kindly lent to the exhibition by Mr. M. Parish-Watson.

TIMURID SCHOOL, 1390-1480 A.D.

The Timurid school brought only few changes from the Mongol style. The changes during this period are not so much in the art of painting, as in the conception of the book as a work of art. . . . Sumptuously decorated borders form a setting for the page; the subtle nastalig script, developed mainly by the

celebrated calligrapher, Mir Ali Tabrizi, rivals in elegance with illumination and miniatures, which are reduced in scale and attain hitherto unknown refinement and delicacy. Only during this period are manuscripts of Persian poets profusely illustrated. . . . At the same time a lyrical element, unknown to the heroic style of the XIVth century, makes itself felt. Delicate figures, set in charming landscapes, seem on the surface to be an expression of a hedonic pleasure in nature. But we must not forget that the poets illustrated are deeply imbued with the spirit of Sufi philosophy. . . . A similar allegoric meaning may be assumed for these delicate landscapes, which on the surface seem to illustrate nothing but the pleasures of leisurely life amidst flowers and shadowy trees, along the murmuring brook, among which delicate marionette-like youths and graceful women lead a dreamlike existence.

Among the miniatures of the collection the illustrations of a *Shahnameh* from about 1420 may be particularly mentioned, while another page illustrating the *Gulistan* of Saadi is also most characteristic of this spirit.

BEHZAD AND HIS FOLLOWERS

Persian critics agree in considering Behzad as the greatest Persian painter. He can certainly be called the supreme achievement of Timurid refinement. But he is a supreme achievement, not a daring innovator. . . . The period of Shah Thamas (1524-1576) certainly reaches out towards the decorative. Several miniatures attain a decorative broadness unknown in the previous century. We possess a considerable number of portraits of the XVIth century and also a certain number of brush drawings of this period.

LATER PERSIAN SCHOOLS, 1560-1700 A.D.

The art of Behzad and his followers generally does not attempt the expression of human faces. Behzadian por-

traits render features, not expressions, as during the Timurid period. But in rare instances we find an attempt at expression, for instance in the delightful miniature by Behzad in the Kelekian collection, recently shown in New York. This tendency begins to interest the artists of the second half of the XVIth century. Photographic enlargement reveals the extraordinary ability displayed in this direction. . . . In this endeavor brush drawing goes far beyond gouache painting. . . . A complete change of style takes place under the reign of Shah Abbas the Great. Muhammad, the son of the painter Sultan Muhammad, continues the style of the preceding period in his delicate genre paintings but Riza i-Abbasi introduces a broader, more decorative style in his portraits. While in his brush drawings and paintings of dervishes he aims at a sometimes somewhat scurrilous expression, his paintings of young women and pages limit themselves to a typical style in which not the expression of individual personality but melodious variations of the theme of pleasure and charm seem to be the purpose.

INDIAN MINIATURE PAINTINGS

The Indian series of the collection begins with a most problematic illustration of Nizami, evidently painted in India under the influence of Abbasid painting. It is not impossible that we have here the first specimen of the Islamic paintings of India, before the period of the Great Moguls.

Miniature painting under the great Moguls develops first on Behzadian lines. The numerous illustrations of the story of Timur, of the history of the Mongols, of the *Shahnameh* and others, show that the Mogul emperors had the ambition of being enlightened patrons of the art of the book as much as were their Timurid ancestors of Khorassan. The miniatures have an enamel-like brilliancy and excel on the minute execution of the detail, in which—particularly in the treatment of landscapes—European influences are noticeable. . . .

Besides gouache paintings we find in the period of Akbar brush drawings which are only slightly heightened with water color, a style which is found also in Persian bookpainting of the late XVIth and XVIIth centuries. . . . While originally inspired by Persia, Indian art under the Moguls soon followed its own path. This is also shown by the original development of Indian portrait painting which soon reaches a Holbein-like intensity and keenness. As in the great German master, individualities—the princes and courtiers of the Mogul court—are rendered with great acuteness; but the aim is not so much the rendering of the expression of a fleeting moment as a static analysis of character. Along with this sharpness of observation we notice at the same time a strange conventionalism in the postures and the settings of the personages represented, not to mention haloes, romantic skies with flying angels, etc. . . . In the black and white brush paintings this art reaches its height; but several gouache paintings in the present collection also combine intense observation with true Oriental wealth of color.

We know the names of the great masters of the Mogul court: Hunhar, Bitchir and Abul Hassan were the foremost court painters; of these Hunhar and Abul Hassan are represented with signed works.

In Timurid painting we observed landscape painting becoming the vehicle of a delicate lyricism. Indian miniature painting made a new departure in landscape painting in which Persia had no share. And one example in this exhibition is an excellent representative of the Indian romantic landscape painting which under contact with European works attained great delicacy of emotion, different from the more objective treatment of landscape in Persian late XVIth and XVIIth century paintings. . . .

Art Appreciation Believed Advanced By CWA Project

Public art appreciation has been advanced at least ten years by the Civil Works of Art Project, according to Mrs. Juliana R. Force, director of the Whitney Museum of American Art and chairman of the regional committee of the project. Her statements concerning the results of the project which we reprint below from the *New York Times* comprise some very interesting information:

The popularization of art through the painting of murals in schools, hospitals and other public buildings has been somewhat analogous to the popularization of symphonic music and opera by radio, Mrs. Force explained in disclosing results of the PWAP in this region.

Mrs. Force said the one thousand, nine hundred and seventy-seven works of art created by unemployed artists on the rolls of the regional committee have been a bargain for the Federal Government and "have been of the greatest value in focusing public attention on the value of the artist's contribution to life." "But the real value of these works of art cannot be estimated by merely citing their number," she added.

It is possible that there will be a public exhibition here of the work accomplished by artists in the New York area, Mrs. Force said, since "the people are interested in this art, they have paid for it, and they should be entitled to see it."

A comprehensive exhibition is being planned in Washington to show a cross-section of the work done in the sixteen regions all over the country.

Buildings ranging from those on Ellis Island to the New York Custom House, the United States Military Academy at West Point and structures at Saratoga, as well as many schools here, have been considered by the regional committee as candidates for mural or other decoration.

At present four mural jobs are pending. Among these are a large painting for Ellis Island and another for the Custom House. The largest mural undertaken so far is that being executed in the New York County Court House, in which a surface of some three thousand square feet is to be decorated. Second in size is the mural in the Rockland County Court House in Nyack, on which ten artists and five assistants are being employed. Next in extent are murals being painted in the De Witt Clinton and Washington Irving High Schools.

The largest number of artists employed to date by the regional committee was 722 on Feb. 15. Because of limitations set by Washington, no more of the four thousand artists who registered with the CWA here could be employed. On instructions from Washington to reduce the rolls of Feb. 15 by 50 per cent by May 1, the number has been reduced now to some five hundred and fifty.

Of the total of one thousand, nine hundred and seventy-seven works produced in this region to date, one hundred and seventy-eight are completed mural designs, thirteen of which are being executed. These are five hundred and twenty-three oil paintings, seventy-two drawings, four hundred and ten lithographs and etchings, one hundred and forty pieces of sculpture and twenty-eight examples of craftwork.

The work produced by artists is all owned by the government and may not necessarily remain permanently in the region where it originated, Mrs. Force explained. For instance, thirty pictures painted here have gone to Washington already and three now hang in the White House.

Mural designs for twenty-four schools are being worked on, in addition to the two already under way. Designs for murals for two hospitals are being studied, as well as a mural decoration for a building in the Botanical Garden.

Mrs. Force believes that the Public Works of Art Project will have tremendous effect in stimulating popular demand for art.

"It will prove to the individual that all good art is not expensive, and that the average person can afford and should own works of art," she remarked.

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OCCUPATIONAL ILLS

Within the past week we have felt a strange nostalgia for garden sculpture and the pleasantly reliable color harmonies of watercolors done in Bruges and Concarneau. At first, it seemed as if this perplexing state of mind might be the result of an arduous winter, which has naturally given a special glamor to almost any of the dependable harbingers of spring. This theory, however, was soon dismissed and after a certain amount of reverie, it suddenly dawned upon us that the occupational strains of the art critic and, especially, the visual fatigue involved in this career have never been given really serious attention.

We remember reading on various occasions with great respect of the labors of tea and wine tasters who, in their careful ritual to preserve the necessary purity of taste, carefully rinse out the mouth after each critical analysis. But what of the poor art critic whose retina must often, within the course of a single forenoon, adjust itself from the primary intensities of cubistic adventure to the gray delicacies of such an artist as Boudin; from the ambitious escapades of contemporary mural art to the subtle values of miniature painting and from the chiaroscuro of Rembrandt to the clear hard textures of the surrealists. Naturally, this little sample of average visual adjustments takes no account of the equally abrupt emotional and intellectual transitions which must often be made in the course of a single week, frequently carrying one from the cloistered sobriety of the Academy to the unpredictable brain children of Salvador Dali.

For the more obvious visual ills, we have only two panaceas to offer, neither of a highly practical nature, considering the intensity of the New York art season and the blithe expectations of superhuman visual elasticity, which seem to exist in all quarters. Ideally, however, a reviewer should be able to



RARE GOTHIC MILLEFLEURS HUNTING TAPESTRY

This beautiful weave which was formerly in the Stanford White collection, is a feature of the sale of furniture and decorations to be held at the American-Anderson Galleries on March 22, 23 and 24.

TOURNAL, CIRCA 1510

sandwich in a ride on the Staten Island Ferry or a quiet contemplation of snow-covered vistas in Central Park between the more taxing demands of his week's program. Then, there are also the chaise longue and the soothing eye pads so seductively set forth in the beauty departments of various women's magazines. A central resting station for art critics, where over-strained eyes could be closed and re-conditioned with tender applications of soft cotton wool dipped in boric acid solution, would, we think, contribute greatly both towards prolonging the life of critics and to creating a higher standard of aesthetics. Or, even better, perhaps, the music critics, whose aural plight is a perfect parallel, might change places with the art reviewers for a day and all derive much benefit from the shuffling and its concomitant use of new perceptions.

But all this is impractical, we know, and the rituals of tea and wine tasters have, through a long tradition and the stern criterions of the industries involved, developed a greater significance than the occupational difficulties of art critics. Our little outburst on this subject is perhaps just a symptom that spring is actually coming with its restful quotas of laughing bronze bacchantes and orange sails from Concarneau, ushering in the long summer siesta of the New York art world, when the critic finds his one and only chance for complete visual recuperation.

THE CENTENARY
OF WILLIAM MORRIS

Although the actual work of William Morris has already taken its sad place

among "the snows of yesteryear," the intense earnestness of his endeavors and message has had a deep effect upon our present day attitude towards industrial design. It is thus highly appropriate that the centenary of his birth, which occurs this month, should be fittingly commemorated in England. The following excerpt from an excellent editorial, which appeared in *The Times* of London, provides an illuminating and just epitome of Morris' relation to our own times:

"Morris was not a great poet; he was not a great artist; he was not a great statesman; but he was a great man. His influence is in the foundation of daily life, pervading the social order much more profoundly than that of many men of his day whose names are more widely remembered. It is diffused, but active still. He himself was wont to speak much in praise of the nameless medieval masons who built the great Gothic fanes he loved; his work, like theirs, is most enduring where it is least recognized. His cry for beauty, not as the luxury of the few, but as the proper inheritance of all the people, is only not now remembered for the lonely greatness it once enjoyed because all men now pay lip service to his creed. The particular objects that proceeded from the workshops of Morris and Company are out of fashion, but not so permanently discredited as the base utilitarian ugliness against which their challenge was launched. If the small independent craftsman has not been re-established as the social type, industrial mass-production has been forced to compete with him in something other than mere cheapness and efficiency; and today machines are making things of beauty, may even be beautiful themselves. For

many a year no book has issued from the Kelmscott Press; but a dozen younger presses, where once was a single pioneer, carry on the tradition of conscientious craftsmanship; and the very type in which these words are printed would be other than it is if Morris had not led the way. This is but one of the innumerable small victories, making up the great victory of Morris, that acquiescence in ugliness is no longer a respectable attitude.

"Ugliness, it is true, still encroaches. If the XXth century is to be justified against the XIXth, it is by faith rather than by works. The antimacassars may have been made a bonfire, and the Albert Memorial a laughing-stock. But alien crudities invade the picture palace, barbarous noises the streets and the ball-rooms, harsh commercial concrete the gracious peace of ancient squares. Yet the social conscience is awake and indignant at these things, which was torpid and complacent before Morris aroused it. The work of Morris, as he foresaw, like that of all the servants of beauty, admits of no rest."

Obituary

WILLIAM KIDDIER

William Kiddier, painter, etcher and writer, died recently in Nottingham, England, at the age of seventy-five. Both the Nottingham and the Newcastle Art Galleries own his work and various examples were shown at the Royal Academy and in other exhibitions. Mr. Kiddier included in his writings a number of books on painting.

RUTH P. BURGESS

Mrs. Ruth Payne Burgess, portrait painter and etcher, died on March 11 in New York City. A native of Vermont, Mrs. Burgess pursued her art studies at the Art Students League in New York, an organization of which she later became president, and afterwards studied in Germany and Italy. A former president of the Women's Art Club and patron of the Metropolitan Museum of Art, Mrs. Burgess was also a member of the Society of New York Painters, Academy of Fine Arts of Hartford, Conn., American Water-Color Society, Allied Artists of America, American Woman's Association, Pen and Brush Club, National Arts Club and Barnard Club.

EDGAR R. SMART

The recent death of Edgar Rowley Smart in a little Swedish village near Göteborg removed a prominent member from the ranks of the Manchester artists. Born in Cheetham Hill in 1887, Smart studied art at the Manchester School of Art and at Liverpool under F. V. Burridge. He later studied at the Manchester Academy of Fine Arts and then went to Paris to work, where he spent the greater part of recent years. He exhibited at the Beaux Arts Gallery in Paris and at the St. George's Gallery and the Leger Gallery in London, and a retrospective showing of his work has recently been held at the City Art Gallery in Manchester.

RECENT ART
BOOKSA HISTORY OF AMERICAN GRAPHIC
HUMORBy William Murrell
Published by Whitney Museum
of American Art
Price, \$5

Christopher Morley, in his foreword to this work, suggests that any nation's history of graphic humor would really be a history of "Ill Humor." The best satire is born of great bitterness and our own national cradle was bedded with thorns of tyranny that were to become the burins of our early engravers. The first propaganda cartoon, in 1747, is attributed to Benjamin Franklin and the well known vivisectioned snake, with the title, *Join or Die*, appeared in his *Pennsylvania Gazette* in 1754. Franklin, himself, became the subject for caricature by his local enemies but the most powerful and widely circulated cartoons were the result of the Colonies uniting against a common enemy. The Stamp Act and its resultant miseries proved excellent material for malicious satires of Britannia. A number of these were of foreign origin, as the Colonists had many sympathizers in England whose work had a stimulating influence on the development of American cartooning. Some of the work attributed to Paul Revere was re-engraved from prints which first appeared in London and Dublin. Although Washington, our first President, seems to have been spared, all his successors in public office have been the butt of venomous cartooning.

This volume, which is the first of its kind ever published, relates our history of humor to the close of the Civil War. Mr. Murrell will later bring his record up to the present day. The initial work contains more than two hundred two-color reproductions of rare illustrations and the text traces the origin and occasion which prompted their production.—J. G.

WORCESTER

Photos of the Gay 'Nineties from the collection of Therese Bonney will be on view at the Worcester Art Museum until April 1. Concurrent with this exhibition but lasting a week longer is the International Exhibition of Theatre Art, recently on view at the Museum of Modern Art in New York, while throughout March and April, an exhibition of Oriental rugs is also to be seen.

AS THEY ARE

"The Image Maker"

Progressing From Pyrography to Role of Plastic Historian, Jo Davidson's Vivid Career Is Marked by "Élan Vital"

By RICHARD BEER

An interview with him does not move along standard lines. He goes into his past grudgingly, reiterating his contention that it has nothing to do with what he is at the moment. He is concerned, he says, with today and tomorrow; yesterday has been taken care of.

"What do you want? The year of my birth? I was born in 1883." And there he stops abruptly, looking you straight in the eye—his own eyes are brown—as if he challenged you to extract any further material of that sort from him.

It can be extracted, but it comes out in the form of terse replies that leave matters about where they were.

"My father's occupation? Poverty."

How did he happen to take up sculpture? He shrugs. "Insanity, I suppose."

A question as to the date when he was studying at the Art Students' League rouses him to a quick series of counter-questions.

"What does that matter? What has chronological data to do with this? What do people care about that sort of thing?"

He sweeps a hand impatiently across his iron-gray beard and goes on. That sort of interview, he informs you, is deadlier than the dodo. When he encounters one anywhere in print he turns the page and forgets it.

He illustrates the turning of the page with a folding gesture of the hands and then leans back to regard you steadily through a film of cigarette smoke.

All of which might seem to indicate that he is a person of anti-social and negative tendencies, and that is exactly what Jo Davidson is not. He is, to quote from one of the latest accounts of him, "a cosmopolite with the art of enjoying life upon him, a young Kris Kingle gone modern, and he is two-natured—a mixture of racial and national rebellions, who practices all schools of art and yet is none of them."

That sounds a little complex, but the ensuing paragraph clarifies it to a large extent.

"What I am today, I may not be tomorrow," he declares emphatically. "All I know is that, thank God, I am alert at the moment." And then he plunges into a diatribe against conservatism, against Puritanism, against the scholastic. It was for fear of being dusty that he looked askance at colleges in his youth; it was for fear of being too professional that he gave up the idea of being a doctor; it was for fear of being ruled by antiquities when he was looking for life that he renounced the Beaux Arts in Paris. He declared himself, in his early years, as a rebel in clay, bound to nothing but self-expression.

Accounts as to those early years vary

slightly. It is certain that he was at the Art Students' League when he was fifteen and that he worked for the privilege of being there. His fingers did not touch clay until later, when he was at New Haven. He experimented with modeling at the Yale Art School, liked it and abandoned the idea of a course in medicine.

Meanwhile he had become proficient in pyrography, that unhappy art which once spread burnt leather sofa cushions over the land, and he made it pay. Beside working as a foreman in a shop

of his pyrographic work to pay his way back to New York.

For a while after that he studied again at the Art Students' League, and then in 1905 he received his first commission. It came from W. S. Pardee and it was for a statue called "David" which seems to have roused no interest when it was exhibited. But a later work, "Primitive Music," gained him some critical recognition and with that the record of his American career virtually closes.

In 1907 he was in Paris. He had the

tables, seeking what he might devour, and being a courtly animal, introduced himself without offense to an American lady who knew something of dogs, horses and artists. She inquired who his owner might be and was informed that he was the property of the bearded gentleman who sat yonder. Mrs. Harry Payne Whitney talked to Jo Davidson, became interested in his work and shortly afterward gave him his first important commission.

In 1909 he exhibited at the Salon d'Automne and had a show of sixteen statuettes at the Baillie Galleries. In December of that year he returned to New York for his first successful American exhibition and thereafter his pace accelerated.

By 1914 he had crossed the English Channel and was showing portrait busts of such notable people as Lord Northcliffe, Rabindranath Tagore, Walter Hines Page, and Israel Zangwill at the Leicester Galleries in London. Also included in that exhibition was a decorative panel in bas relief which moved an English critic to state that—"Here the artist has found the true simplification of his art, stretching out his hand across the ages to the masters who wrought on the walls of Ninevah and the temple tombs of the Nile."

He was back in France before the outbreak of the war. He entered the city of Ghent in advance of the British troops, posing as a war correspondent. He was at the peace conference, acting as a messenger for some newspaper man. He was at Geneva without any disguise and for the express purpose of modeling the Soviet delegates, which he did. He has been everywhere that a notable head might be added to the collection which he intends to leave behind him as a plastic history of his time.

There are well over three hundred pages in that volume now, which fact in itself is a tribute to Jo Davidson's inexhaustible energy and determination. Woodrow Wilson, Rudyard Kipling, Marshall Foch, General Pershing, Clemenceau, Chaliapin, Anatole France, Mahatma Gandhi,—statesmen, authors, singers and soldiers,—the list is too long for inclusion here. But he knew all those men, and he will not talk about them.

When he does talk he confines himself, with a twinkle in his eye, to impersonal matters. He will discourse amiably on the importance of true portraiture or the value of Oscar Wilde's "Soul of Men Under Socialism." He reads and laughs over a letter from a tramp who offers his head gratis as a subject, and he branches from that onto the significance of the Government's subsidizing American artists. After listening to him for a while you understand why his mind has been called kaleidoscopic.

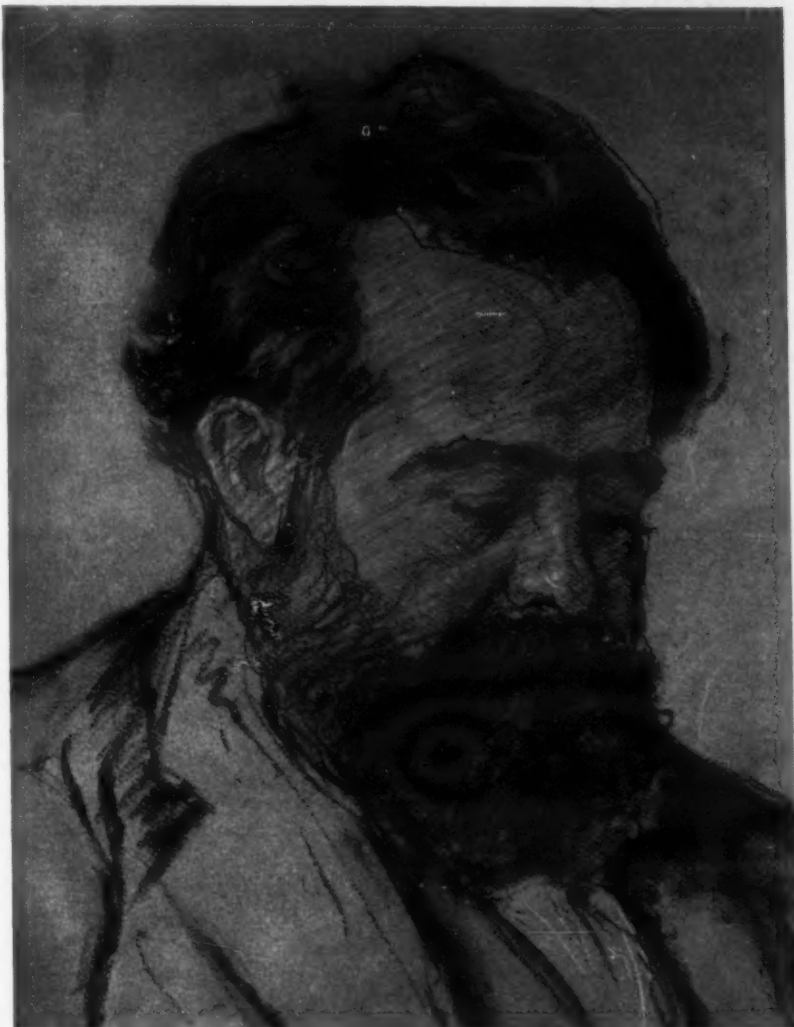
"What do I do for relaxation? Well, I sculpt."

Last summer he didn't, though. He was ill at his country place near Tours,—too ill to use his hands for sculpture. But instead of quitting he amuses himself by a process which other artists refer to as work. He painted still-lives and portraits, including one of himself, throughout the summer.

At that point in the conversation a door opens and a small wire-haired terrier breaks into the room. He is overflowing with spirits and he races happily for a solid minute back and forth across the carpet.

Jo Davidson observes him and chuckles. "That is what you call the 'élan vital.'"

It is a quality with which he should be familiar; he has been blessed with plenty of it.



PORTRAIT OF JO DAVIDSON

By JOSEPH MARGULIES

where such decorations were manufactured, he executed from a photograph a burnt wood portrait of Arthur T. Hadley, then President of Yale. This was subsequently purchased out of a dealer's window by a New Haven lawyer, W. S. Pardee, who took an interest in the young artist and was later instrumental in his going abroad to study.

Having committed himself to sculpture, he went at it with characteristic determination. From 1902 to 1904 he served an apprenticeship to Hermon A. MacNeil, who was then engaged with designs of the "Fountain of Liberty" for the world's fair in St. Louis. It wasn't an easy period for Jo Davidson. In the beginning he earned something less than a living wage for rough work in MacNeil's studio. Afterward the burnt wood portraits helped.

They helped him again in St. Louis, where he spent eight precarious months of the year 1904 seeing the fair and living on a strictly hand-to-mouth basis. He was twenty-one and resourceful. Through some concessionaire at the exposition grounds he sold enough

Hallgarten Scholarship in his pocket, which benefited him materially to the extent of thirty dollars a month, not a very elastic sum, even in pre-war Paris. He entered the Ecole des Beaux Arts, stayed there exactly three weeks and then left. He appears next on foot with a knapsack on his back, tramping independently across France in the direction of Switzerland, accompanied only by a Great Dane dog named Sultan.

It was on his return from that solitary expedition that he made the acquaintance of John Duncan Fergusson, an artist with ideas, who pulled him out of his slump and set him going again. He executed a bust of Fergusson which represented his first break from the conventional, and interested himself in the study of light in relation to form. Meanwhile he and the dog Sultan subsisted as best they could, and sometimes the laws of chance operated in their favor.

They were in "L'Avenue," which is a cafe on the Boulevard Montparnasse not far from the "Dôme" and "La Rotonde." Sultan wandered off among the

CORRESPONDENCE

March 1, 1934.

Dear Miss Eglington

I have wanted for a number of months now to write THE ART NEWS a note of congratulation for the way in which it is awakening to a whole new world of possibilities.

Two years ago one read the journal by quickly flipping its pages and the whole process took less than ten minutes. Today I find myself sitting down with it with a new interest and reading every single word. The process takes far longer and should, I expect, mean that your circulation is increasing. The editorials are wide awake and provocative, and the letters of dissent merely go to prove that people care enough about what is said to occasionally tilt with you. The articles by Richard Beer seem to me a grand innovation, and even the foreign letters seem to have taken on new life. Not that I have not an axe to grind with you every now and then, but I do want you to know how very fascinating the paper appears to be becoming.

Again warmest congratulations to Mr. Frankel and the staff for what they are doing with the whole paper.

Very sincerely yours,
(Signed) GORDON WASHBURN,
Director,
The Buffalo Fine Arts Academy.

March 15, 1934.

My dear Miss Schwartz,

Your observations on the exhibition of Machine Art at the Modern Museum and its effect on our young people has perplexed and startled me as much as it did you. I refer especially to the passage of your review, which reads as follows: "The man exasperated to the point of matrimony stood and scowled. . . ." What a wonderful change in the technique of our charming young Dianas—to exasperate their unwilling victims into matrimony via the refrigerator. And what a revelation of our changed emotional outlook. Is this by chance one of those subtle influences due to the genius of Gertrude Stein, which we have overlooked for so long in the opinion of Miss Toklas?

If the moving picture industry finds out that the former sure-fire method of provoking matrimonial declarations through the spell of the moon shivering voluptuously over a mountain lake does not work any more, here is the refrigerator technique with all its dramatic possibilities to take its place.

And since this beautiful Machine Art contains the essence of "pulchritudo" in accordance with the definition of St. Thomas Aquinas, let us congratulate Mr. Philip Johnson for having indicated to the rising generation the new and "absolute" way of beauty through the contemplation of "straight lines, circles and shapes" in accordance with the precepts of Plato—into "perfect" Matrimonial bliss.

Very truly yours,
(Signed) S. BOURGEOIS.

TORONTO

The 62nd Annual Exhibition of the Ontario Society of Artists, which is on view during March, forms the third of a series of unusually interesting displays of recent months; following the retrospective exhibition of Canadian art of early days, and that of the French Impressionists of the last century. From each of these periods of artistic activity modern art in Canada received much of its inspiration; and its development, while slow and reserved, bears evidence of the tendency to combine the fine qualities of the pioneer art with the newer emotional expressions and technical practices of the more advanced French school.

While these two sources of influence, one of a native tradition, the other of adventure and experiment, are in decided conflict in many respects, the Canadian painter has sought to present the life and character of his own country unhampered by any slavish respect for established idioms of other schools. Whatever is notable in the work of the modern artist in Canada is founded in a restrained and impartial eclecticism, that selects for the presentation of an unique subject matter, the most useful ideas and practices from every source.

Stanford White Items Are Notable Feature Of March Dispersal

Rare tapestries, antique Oriental carpets, fine bronzes and very interesting period furniture, a pine-paneled room and a finely carved pine mantle, with a large and varied assortment of art objects and decorations, make up a catalog which includes the collection of the late Stanford White, now the property of Mrs. Stanford White and to be sold by her order; the property of Mrs. E. Llewellyn Bull of New York City; and Mrs. Annie D. Drake and Miss Helen V. Drake, formerly of the Hotel Blackstone, Chicago. All will go on exhibition today, prior to sale the afternoons of March 22, 23 and 24, at the American-Anderson Galleries.

One of the Stanford White tapestries, "A Royal Hunt," a very rare Tournai Gothic millefleurs hunting tapestry panel, about 1510, is woven in worsteds, high-lighted with silk and remarkably well preserved. It is illustrated in Heinrich Göbel's *Tapestries of the Lowlands*.

Various Brussels tapestries include fine XVIth, XVIIth and XVIIIth century examples, the majority of them with the mythological subjects and rich flower and fruit borders typical of this era.

Other tapestries from the Stanford White collection are an early XVth century Enghien late Gothic chouffours panel, two Oudenaarde XVIth century examples, and a rare Peruvian armorial and floral weave of the XVIIth century. Other interesting offerings include a Lille hanging, after Teniers the Younger, about 1720, from the collection of Mme. Annette Lefortier, dispersed at the American Art Association in 1927; a Louis XVI Felletin pastoral specimen; an Aubusson verdure, about 1710; and a Mortlake panel, English, XVIIIth century. In an extensive group of Oriental carpets and rugs, some of them antique weaves, appears a rare Oushak medallion carpet placed at about 1600, from the Stanford White collection.

The furniture, comprising Continental, English and American specimens, is richest in its selection of French and English period pieces. However, a number of attractive XVIth and early XVIIth century Tuscan pieces from the Stanford White collection also appear. These include a pair of turned walnut and embossed leather state armchairs, of the early XVIIth century, with origi-



"TRAGEDY"

By HOBART NICHOLS, N.A.

This painting was awarded the First Altman Prize in the 109th Annual Exhibition of the National Academy of Design, now on view at the Fine Arts Building.

nal stamped brown leather covering and gilded and carved acanthus finials, illustrated in William M. Odom's *History of Italian Furniture*; two pairs of carved walnut and tooled and gilt leather state armchairs, XVIth century pieces (Vide Odom's *History of Italian Furniture*), and two XVth century Tuscan carved walnut miniature cassoni. A group of XVIIIth century Venetian pieces comprises an interesting Directoire white and gold lac suite of settee, armchairs and side chairs; four Directoire blue and gold lyre-back side chairs and a pair of blue and gold lac side chairs of this same era, all Stan-

ford White items. The side chairs are illustrated in Odom. A pair of carved and gilded armchairs with needlepoint upholstery, Milanese of the XVIIIth century, are also from the Stanford White collection.

French XVIIIth century furniture in the catalog comprises two pairs of Louis XV fauteuils, of which one carved and laqué pair, covered in needlepoint, was formerly in the chateau of Anatole France in Touraine. Fine XVIIIth century Aubusson appears on a carved and gilded suite consisting of two settees, and five armchairs, cataloged as several items and coming from Eu-

gené Kraemer of Paris. A Louis XVI kingwood marqueterie commode is another piece from the chateau of Anatole France. Among the XVIIIth century French pieces are two Louis XIII walnut armchairs, one covered in needlepoint and the other in embroidered ruby velvet. A carved walnut coffre, French, XVIIIth century, is from the Stanford White collection.

English furniture covers the Jacobean, William and Mary, Queen Anne and Georgian periods with such specimens as Charles II carved walnut armchairs, a William and Mary inlaid oyster walnut dressing or writing table,

about 1700, and of the Queen Anne period, a black-and-gold-lacquered tallboy and an inlaid burl walnut kneehole desk of the early XVIIIth century. Adam, Hepplewhite and Sheraton pieces are also represented. A Sheraton mahogany cylinder-front writing desk of the early XIXth century is from the collection of Lady George Nevill.

In harmony with the different groups of furniture are XVIIth and XVIIIth century Italian, Florentine, Venetian and English mirrors.

The complete Georgian molded pine paneling for a room of the Chippendale period with marble mantel and fireplace comes from the Burgomaster's House in Whitby. The paneling is of knotted pine, well preserved. A finely carved and painted Adam pine mantel, one of the Stanford White items, is believed to be American, and is placed late in the XVIIIth century.

Bronzes include Frederic Remington's well-known "Bronco Buster," cast in 1895; and the "Prayer for Rain" by the contemporary Hermon Atkins MacNeil, of which there are only six casts in this country. "The Rape of a Sabine," by Giovanni da Bologna, is accompanied by a photograph with the authentication of Dr. W. R. Valentiner, dated "Nov. 22, '33, New York," on the reverse, which reads as follows: "In my opinion an authentic work by Giovanni da Bologna. The execution and patina prove that it is not one of the many repetitions of the 18th or 19th century after the group of the Loggia dei Lanzi in Florence, but a 16th century original." A signed bronze by Rodin, "Human Family," is also included. A carved stone bust, said to be of Madame Pompadour, a mid-XVIIIth century French work, comes from the collection of Mr. and Mrs. Claus A. Spreckels, dispersed at the American Anderson Galleries, Inc., in 1930.

The art objects are of an extremely varied character, the Stanford White group alone presenting a fascinating range, such as a repoussé brass baptismal bowl, Nuremberg, XVIth century; three life-size figures of saints, Spanish, about 1600; and various lots of XVIth-XVIIIth century Peruvian blue and white embroidered linen towels. A fine group of K'ang-hsi and some Ch'ien-lung appear in the Chinese porcelains, with K'ang-hsi famille verte, powder blue, and blue and white pieces. Decorative and table porcelain and Staffordshire ware; antique and decorative glass and silver; old damasks, velvets and hangings; English and American mezzotint engravings and lithographs; paintings and drawings; painted fans, ivory carvings and other art objects, round out this catalog which offers a wealth of desirable small items as well as important pieces of museum quality.

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Gothic Mille-Fleur Recently Acquired By Minneapolis

MINNEAPOLIS. — A Gothic mille-fleur tapestry, one of the finest examples of its type still in existence, has recently been acquired by the Minneapolis Institute of Arts. It was originally in the Cass Ledyard Blair Collection. We reprint below a part of the account of this tapestry which appeared in the Institute's recent *Bulletin*:

The addition of a Flemish Gothic Mille-Fleur to the Charles J. Martin Memorial Collection of tapestries by Mrs. Charles J. Martin marks the culmination of a plan that had its inception many years ago. There is doubtless no one but has had some dream or other, the realization of which brings a satisfaction experienced in no other way. Such a dream has been realized in this gift—a tapestry that rounds out perfectly the brilliant group Mrs. Martin has been assembling in memory of her husband, and one that is in every way worthy of that splendid collection and of the man whose memory it perpetuates.

When Mrs. Martin first made known her intention of presenting such a collection to the Art Institute, she hoped to secure above all others a perfect example of the mille-fleur. The opportunity of acquiring an example of first magnitude is rarely met, however, and nineteen years have elapsed between the expression and the realization of this wish. In the meantime, Mrs. Martin has carried on her plan and assembled the four tapestries that have been one of the most treasured possessions of the Art Institute—The Falconers, the Dante and Virgil, the Esther, and the Joseph tapestries, a group that is known throughout this country and Europe as one of first importance.

Perhaps no other field of collecting offers greater difficulties than that of tapestries. Examples of the best periods in good condition are almost impossible to find, and one must wait, often for years, to secure a great piece. When Mrs. Martin started the Charles J. Martin Memorial Collection in 1915 with the Falconers and Dante tapestries—the first gift of outstanding importance made after the opening of the present building—she set a standard so high that her purpose, had she not been determined and patient, would have been defeated. For the most part, fine tapestries are treasured as great national possessions in European collections or in private collections to which they have descended through the years. It was only the dispersal of such a private collection that enabled Mrs. Martin to realize her long-cherished dream of including in the Martin Collection the beautiful mille-fleur that was exhibited to members at a private view. It is doubtful if any other museum, in this country at least, possesses a mille-fleur finer than this one. Of the enormous number of these sparklingly lovely tapestries woven in the late XVth and early XVIth centuries but thirty or thirty-five of first rank remain. To this group belongs without question the mille-fleur presented by Mrs. Martin. It can be truly said of the latest addition to the collection, as it can be said of every other piece in the group, that it is second to none in beauty and importance.

It would not be possible to emphasize too highly Mrs. Martin's contribution to the artistic treasures of Minneapolis in assembling and presenting to the museum this superb collection of Gothic and Renaissance tapestries. Had it not been for her loyal interest and generosity the most sumptuous art of



"SAINTS COSMO AND DAMIAN"

This painting, which has been authenticated by both Venturi and Gronau, has recently been sold by the Newhouse Galleries to a western collector.

By FRA ANGELICO

kings would have no great place in the Art Institute. Tapestries are "such stuff as dreams are made of." They are bound up with the great ones of the world, and their very name conjures up scenes of splendour the like of which will probably never again be witnessed. . . .

The mille-fleur with bird and animals that fills so perfectly its place in the Martin Memorial Collection is one of the most superb of its type still in existence. It is a large piece, twelve by thirteen feet, woven of wool and enclosed in a narrow border of floral scrolls and masque heads. The blue ground is strewn with exquisitely drawn flowers that recall mosaics of Persian gardens. Pinks, columbines, violets, conventionalized lilies, daisies and Canterbury bells appear in studied confusion, and through this Elysian field various diminutive animals pursue their separate ways. Three small trees, presumably rose trees, give weight to the design. The tapestry has been admirably preserved, and the freshness of the colors is beyond description. They have that hushed brilliance encountered only in the depths of a forest on a sunny afternoon.

To the Gothic artist nature was a revelation. Released finally from the bonds of Christian iconography that had held him for so long enthralled, he turned to the portrayal of natural forms with a naive pleasure that gives us cause for wonder. Flowers and foliage appeared in the carvings of many great cathedrals of the middle ages, but it is in tapestries that they first reveal that exultation felt by the Gothic

artist in his re-discovery of nature. When at first flowers appeared in tapestries they were carefully and stiffly drawn. But as designers became more practiced, flowers and plants took on more realism, until here we have blossoms that leave little to be desired in the way of naturalness. The trees are still formalized, but the sprays of flowers, though crisply drawn, possess grace and individuality.

The beasts and birds that roam this garden with such delightful inconsequence are typical of those that found their way into many Gothic tapestries. Their appearance in a piece such as this may represent the delight of the artist in introducing them into what he considered their natural habitat, or it may be a relic of Christian symbolism. In the middle ages, as in earlier times, animals were endowed with special traits.

The unicorn, one of the oldest of symbolic animals, was interpreted in the middle ages as Jesus Christ. Its horn was supposed to be an antidote to all poisons. It was also an emblem of chastity, and was supposed to evade all pursuers except those of perfect purity. In the mille-fleur presented by Mrs. Martin, the unicorn occupies the lower central portion of the field. Above and a little to the left is the stag—emblem of solitude and purity of life. Flanking the unicorn are a cow, nonchalantly scratching its ear behind a spray of lilies, and a panther.

In mediaeval symbolism, the panther is supposed to have the unique quality of attracting all other animals to it by the sweetness of its breath. It loved all

creatures but the dragon, symbol of sin, and by its breath it could cure any disease. It is thus supposed to symbolize the sweet personality and influence of Christ. On mediaeval heraldic devices the panther is sometimes shown with flames issuing from his mouth and nostrils, indicating that he could be fierce when he wanted to be so.

The lamb, seen kneeling in a clump of star-shaped flowers, has been an emblem of the Saviour from the earliest period of Christian art, and means sacrifice without blemish. The lion, depicted with a countenance strangely human, is an emblem of the strength of Christ. Facing him is a baleful, one-eyed hound, occasionally introduced to represent the forces of the devil. The upper portion of the field is taken up by various gaily colored birds, including pheasants, macaws, falcons, and wrens, which flit over the flower-strewn ground or perch in the branches of the trees.

The mille-fleur of this type is probably a direct descendant of the early hunting tapestries, and its beginnings can be seen in the Falconers. At first the ground was sparingly and timidly sown with flowers and plant forms which were incidental to the figures of the hunters. Gradually they crept up over the field, pushing the hunting party into the far background. Finally only a strip of landscape was left, as in an early piece woven at Oudenarde and now in the Cathedral of Angers. When the process had been carried to its logical conclusion the floral ground alone remained. But sometimes, perversely, as if in remorse for having

changed the character of the tapestry, the designers again introduced into the flower-strewn field figures of hunters, cavaliers, or animals. The hanging that resulted was variously known as the garden tapestry, the mille-fleur, or the verdure with small flowers.

During the latter half of the XVth and the first quarter of the XVIth centuries, mille-fleur tapestries were produced in large numbers. The mille-fleur decoration was such a perfect expression of the mediaeval spirit and so well adapted to the weaving technique that it was fitted to many purposes. Perhaps the Gothic weaver focussed his attention upon the mille-fleur because in so doing he could preserve throughout the long winters the beauty of his too short-lived garden, just as the Persians wove replicas of their gardens into rugs so that they could enjoy them no matter what the weather. But it is more probable that the Gothic artist, in his newly-awakened joy in nature, revelled in the reproduction of natural forms for their sake alone.

The tapestry, which Mrs. Martin has just added to the distinguished group given in memory of her husband, represents the mille-fleur in its purest type. It was designed with the floral field alone in mind, and the amusing little animals that rove its charming meadow are an incidental fancy of the artist. No other tapestry, perhaps, makes such an immediate appeal to the observer as the mille-fleur. It is as fresh and unpretentious as the blossoming field it represents, and even those who have no knowledge of tapestries can understand and appreciate it.

The weaving of mille-fleur tapestries was not, as has been frequently supposed, a specialty of Touraine. They were produced in large numbers in the studios of Flanders, many of the finest emanating from Tournai. This city, at the height of its wealth and creative power during the last years of the XVth and the first decade of the XVIth centuries, was an important holding of the Dukes of Burgundy. It was they who first determined the character of the work to be done there, for they were the supreme patrons of tapestry weaving, but it was fate and the shifting weight of political strength that lent to the weavings of Tournai a cosmopolitan flavor encountered to so marked a degree in no other Gothic tapestries.

In addition to the foreign influences flowing constantly through Tournai must be reckoned that of the neighboring city of Arras, perhaps the most important of the early weaving centers. Though but one set of hangings definitely attributable to Arras remains, its high position as a tapestry center is recalled by the fact that both England and Italy gave to tapestries the generic name arras.

When Arras was invaded by the English in 1435, Tournai benefitted from the destruction of its chief industry and became in turn the center of tapestry weaving in the late XVth and very early XVIth centuries. It was here that at least two, and possibly all three of the Gothic tapestries in the Martin Memorial Collection were loomed. Of these the mille-fleur is the latest. It was woven just three years before Tournai was captured by the English, and before the twilight of that city's fame as a weaving center had set in. . . .

The Institute cannot express too fully its gratitude to Mrs. Martin for having assembled for Minneapolis a collection of tapestries that represents the highest achievement of that most sumptuous and luxurious branch of the decorative arts—a collection that is at once a fitting memorial to her husband and a constant reminder of her own incomparable interest in and loyalty to the Art Institute.

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LUIGI LUCIONI

Ferargil Galleries

The art of Luigi Lucioni unfortunately appears less impressive when seen *en masse* than when an isolated example of his remarkable texture painting enlivens the inevitable mediocrity of craftsmanship which rules in group shows. We must admit, however, that Lucioni's complete perfection of his special technique borders on the miraculous, and if anyone doubts that contemporary art has taken a reactionary twist upon the heels of realism, let this artist disprove it! If one is willing to admit that "tactile values" are all important, Lucioni may be rated a great artist. But to us, it is not quite enough to be able to look at a painting and to feel the smooth coldness of a glass vase, the softness of a table cloth and the varying weaves of Indian textures. Without the inner expressive meaning and greater feeling for background as an integral part of the composition, Lucioni's art, after the first gasp of wonder, tends to leave one cold. This is a pity, for his purely technical ability and discipline are so amazing.—J. S.

JOSEPH POLLET

Downtown Galleries

In his recent painting, Joseph Pollet has been engaged in a novel project entitled the "Composer's" group. This includes four life-size paintings of Bach, Mozart, Wagner and Beethoven of which the Wagner portrait is now on view at the Municipal Art Show. As commentary upon this rather unusual feat, the reader may be interested in the following:

"While it may seem strange that the artist draws from the past for his subject, it is not at all unusual. Just as in the drama and in literature, many outstanding contemporaries go to past history for their material, analyzing it from a fresh, contemporary viewpoint, so this painter has selected four historical figures of special significance to him. He has created from his own intellectual and emotional reaction to their music, a living conception of each composer, a truly personal experience."

The problem, therefore, is to interpret by means of the physical features of the musician, the artist's personal reaction to his music. At the outset, that is rather difficult—almost as difficult as weaving pigmental abstrac-

tions from a musical composition. The inevitable pitfall is confusion of the composer with his music. How, then, is the noble music of Beethoven, the melodic magic of Mozart and the combined religious emotion and intellect of Bach to be expressed when the man always steps forward to obscure the artist?

Mr. Pollet, surprisingly enough, has needed to face this problem since these portraits are merely externalizations of the music. The faces, themselves, meant little if anything to this particular observer. Bach is surrounded by some rather fragmentary church architecture "externalizing" his choral music. One may see choir boys, an organ and other details which are supposed to summarize his musical achievements. The portrait, itself, is unimportant. A violoncello, a harpsichord and a little dog, we suppose, connote the music of Mozart, while a baton, music and a Calvary painting in the background infer perhaps the symphonies of Beethoven. The trouble is not with Mr. Pollet, although he has very beautifully side-stepped his problem. The trouble, alas, is with the idea.

And so it follows, that the remaining four canvases must be considered although we should, by right, go into the aesthetics of the "Composer's" group. The three landscapes are executed in the very severest of decorative tradition while the portraits perhaps account for the lack of expression in Mozart's face.—J. S.

GEORGE INNESS, JR.

Schwartz Galleries

The memorial exhibition of some nineteen or more paintings by George Inness, Jr., which Mr. Schwartz has obtained for the occasion from the estate of the artist, will prove a welcome addition to the roster of this week's shows to the many admirers of this nature lover's art. Moreover, those who know best the work of the father will be interested in estimating the artistic inheritance of the son. They will find the younger Inness's expression less positive, his feeling for nature more suffused. As Ira H. Brainard puts in the catalog, "As he was a lover of nature, his brush was occupied with nature; as he was gentle and kindly his landscapes are winning and restful; as he was gifted with imagination his paintings seem almost



"BY THE POND"

By GEORGE INNESS, JR.

Included in the Memorial Exhibition of the painter's work, now on view at the Schwartz Galleries.

to have a beckoning quality leading one's mind to a pleasant thoughtful wonder."

A number of the paintings executed around 1925-1926 reveal the artist's love of green, nature's favorite color, seen at its most subtle variations in foliage and verdure. Among these are the "Passing Shower" and "The Old Paper Mill." The latter canvases, while still maintaining his romantic use of woodland green, introduce varied tones of brown into the color scheme. In addition to pure landscape, the artist has employed effects of moonlight and atmospheric differences caused by mist and approaching storm upon his rustic scenes.

The sweetness and gentleness in his

lyricism, which poured from his tender nature into his painting, will be appealing to those who wish a cloistered rest from the outer world. Upon the opening day of the exhibition, the presence of Watrous and Blashfield, not to omit several others of our most famous academicians, testified to the popularity of Inness in the contemporary art world. It is also interesting to note that the last painting produced from this artist's brush had as inspiration a shipwreck, which may perhaps infer that he had some spiritual premonition of death which was to dash his artistic ship upon the rocks of untimely darkness.—L. E.

HELEN GAULOIS SIQUEIROS ATELIER VON BEHR

Delphic Studios

At these galleries, three exhibits are running simultaneously, which offer contrasts in various media. The first is that of Helene Gaulois, a former pupil of Archipenko. Despite inevitable debts to her teacher, Miss Gaulois' conceptions have considerable originality. This is especially true of her portrait heads, which do not depend primarily on realism. In the remainder of her work, one often feels that design has been sacrificed to an insistence upon elongated planes, of which this artist seems especially fond. The second of the exhibitors is Siqueiros, one of the founders of the Mexican mural school. Through his efforts and those of his colleagues, "Outdoor fresco, filmic monumental painting, polygraphy and multi-reproductive graphic art as expressions of art superior to the privately owned easel painting, thus appeared in the world as an objectively posed problem." In his paintings, which are studies for murals, there is a great feeling for both powerful and expressive forms. This is especially true of the "Proletarian Victim" which is nothing short of sculpture in paint. The large portraits are searching intimate, despite their size. Photographs by Atelier von Behr, who completes the trio, include many sensitive camera studies.

LOUISE FARNSWORTH

Montross Gallery

Louise Richards Farnsworth, born in the Rocky Mountains, has responded to the call of the scenes of her childhood in her current show at the Montross Gallery. She has evidently loved her life in the magnificent hills of the West, for no less than fifty-six canvases are devoted to pictorial representations of this region. In these paintings we see all the varied moods of the hills, from the first indications of a dull sunrise to the full glory of a golden dawn, from the timorous sunlight of the early morning to the enthusiastic sweep of mid-day color, from the fading nuances of late afternoon to the last burst of color upon the evening horizon.

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COMING AUCTIONS

PLAZA ART GALLERIES ETCHINGS AND BOOKS

On Exhibition, March 18
Sale, March 22

A large group of etchings and an unusual reference library from the galleries of Samuel Schwartz's Sons & Co., Inc., will be sold by order of the Creditors' Committee, at the Plaza Art Galleries, on March 22, following exhibition which commences March 18. This is Part II of the collection, with additions from other sources.

The sale embraces the work of such modern masters as Frank Benson, Muirhead Bone, Edmund Blampied, Sir David Young Cameron, Gerald L. Brockhurst, Roland Clark, Mary Cassatt, Francis Dodd, Gordon Grant, Joseph Gray, Axel Haig, Seymour Haden, James McBey, Charles Meryon, Jean Francois Millet, Joseph Pennell, Louis Rosenberg, William Walcott, James Abbott McNeill Whistler, Anders Zorn and others.

Among the Americans, Benson is shown at his best by plates such as "Two Gunners," "Passing Flock," "Pair of Pintails," "Turnstones," "Chicadee" and a number of others. Blampied, the well known English contemporary, who portrays intimate French life, contributes "The Centenarian," "Benediction at Sea," "Road to the Farm" and "The Butterfly." Muirhead Bone's "Manhattan Excavation" is still another of the fine prints included in the sale.

The Camerons, which are one of the finest lots to be offered for sale at auction, include: "Street in Cairo," "Valley of the Ardennes," "Wingless Chimera," "Castle Urquhart," "L'Hotel de Sens," "The Workshop," "The Smithy," "Rue des Filles Dieu, Angers," "Oude Kerk, Amsterdam," and "The Flower Market," as well as many others.

Roland Clark's "Broadbills at Flight"; Francis Dodd's "General Capper," "Chas. E. Cundall," "Paploina" and "Verona"; Charles Meryon's "Le Ponte au Change Vers"; Alphonse Legros' "Spanish Choir" and a number of others by Laura Knight, Louis Rosenberg, William Walcott and Gordon Grant as well as "The Wool Carder" by Jean Francois Millet may also be found in the catalog.

Mary Cassatt contributes "Women Seated, Turned to the Left," "Woman



"ARIZONA" By ERNEST L. BLUMENSCHNEIN
Included in the artist's exhibition of landscapes of New Mexico and Arizona, now on view at the Fifth Avenue Branch of the Grand Central Galleries.

With a Parrot," "A Cup of Tea," "Girl With a Mirror" and "Girl With a Mandolin." There are about thirteen of Joseph Pennell's best lithographs and etchings including New York, London, Continental scenes and private plates. James McBey is well-represented by "Bridge by Night," "The Skylark," "Rouen," "Hermon, Cavalry Moving on Damascus" and others. Seymour Haden offers "The Agememnon," "Challow Farms," "Wareham Bridge" and a number of others.

There are a number of Axel Haig's finest plates including "Mount St. Michel," "Portals of Rheims," "Morn-

ing of the Festival" and "St. Francis, Assisi." James Abbott McNeill Whistler is represented by "Bead Stringers," "Old Battersea Bridge," "Fumette" and "Hurlingham," as well as numerous other plates. Finally we have Anders Zorn whose very rich proofs including "Mme. Simon," "Oxenstierna," "Vicke," "Self-Portrait With a Fur Cap," "Henry G. Marquand," "Effet de Nuit," "St. Gaudens and His Model," and a group of his nudes, among which will be found "Dal River," and "Sapho," will be a revelation to the collector of fine prints. The excellent reference includes such volumes as LeBlanc's Dictionary of

Etchings and Etchers, Kennedy's Whistlers, Rinder's Cameron, Wuerth's Pennell, catalogs of the works of Lee Hankey, Benson, Austin, Degas, Meryon, Daumier, McBey and others and many miscellaneous books covering the field of graphic arts. Many of these catalogs contain original etchings as frontispieces. Of special interest is Whistler as I Knew Him by Mortimer Menpes, and also Harry T. Peters' book on Currier & Ives. The sale will be conducted by Mr. William H. O'Reilly.

BEEKMAN ART GALLERIES

ETCHINGS BY ZORN

On Exhibition, March 18
Sale, March 23

A fine and representative collection of Zorn etchings will be placed on exhibition at the Beekman Art Galleries on March 18, prior to dispersal on the evening of March 23. Included in the catalog is "The Toast," together with a very early, scarce plate of the "The Sisters," and many others of importance, such as "Skerikulla: A Swedish Madonna"; a portrait of Zorn and his models; "The Swan"; and "Precipice: The Two." This group of etchings will undoubtedly attract the interest of many collectors.

MARKLE FURNITURE AND DECORATIONS

American-Anderson Galleries.—The sale of furniture and paintings from the residence of the late John Markle of New York, sold by order of the Bankers' Trust Company, on March 7, 8 and 9, realized a grand total of \$25,092. We list below the high prices obtained in the dispersal:
489—"Girl Picking Flowers"—Daniel Ridgway Knight—American: 1839-1924; H. Schultheis Galleries \$725
490—"Venetian Canal Scene"—Martin Rico—Spanish: 1850-1908; Frank Schnitger, Jr. 850
492—"Girl in White"—William Adolphe Bouguereau—French: 1825-1905; Joseph Lockley 775
553—Kirman medallion carpet; Mrs. J. J. Klein 725

FRASER, CLAPP BOOKS

American-Anderson Galleries.—The sale of the libraries of Dr. H. N. Fraser of Brooklyn and Mrs. F. W. Clapp of Auburn, Mass., held by their order together with other properties on March 7, 8 and 9, realized a grand total of \$20,374. A first edition of Walt Whitman's *Leaves of Grass*, first issue, small folio, original green cloth, Brooklyn, 1855, was sold to Alfred F. Goldsmith for \$400, the highest single price in the sale.

NEW YORK AUCTION CALENDAR

American-Anderson Galleries 30 East 57th Street

March 22, 23, 24—Tapestries, Oriental rugs, bronzes, period furniture and other art objects and decorations, the collection of the late Stanford White, together with the property of Mrs. E. Llewellyn Bull of New York, and Mrs. Annie Drake and Miss Helen V. Drake, formerly of Chicago. Now on exhibition.

Beekman Art Galleries, Inc. 146-148 East 56th Street

March 23—Collection of Zorn etchings. Exhibition commences March 18.

Plaza Art Galleries 9 East 50th Street

March 22—Etchings and a reference library from the galleries of Samuel Schwartz's Sons & Co., Inc. with additions from other sources. Exhibition commences March 18.

Rains Auction Rooms 3 East 53rd Street

March 21, 22—Furniture and furnishings, the property of Herman Patrick Tappe, Mrs. R. Weingart and other owners. Exhibition commences March 18.

March 22—Books of above owners. Exhibition commences March 18.

FOREIGN AUCTION CALENDAR

LONDON Christie's

March 22—English and French furniture and objects of art, the property of the late Henry Hirsch.

April 26—Rare Adam furniture and the Boucher Neilson Tapestries from the collection of the Marquess of Zetland.

May 7, 8, 9—The important collection of English and French furniture, porcelain, objects of art and tapestry, the property of the late Leopold Hirsch, Esq.

May 10—Fine old English and Continental silver plate.

May 11—Important pictures, drawings and engravings, the property of the late Leopold Hirsch.

COLOGNE Lempertz

April 17—A porcelain collection consigned by a collector from the Rhineland.

BERLIN Lepke

March 21—Antiquities.

MILAN Galleria a Dedalo

March 20-22—The Ergas collection of paintings, antiquities, etc.

NICE J. J. Terris

March 19, 20—The collection of P. Labreuil.

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Cleveland Reports On Museum Work For the Year 1933

CLEVELAND. — The year 1933 marked the greatest demand for service in the Museum's history. It brought the all-time record for attendance, of 400,468, nearly 100,000 over the eighteen-years' average and more than 25,000 over the peak year of 1931, 375,215, when the Guelph Treasure was shown in Cleveland. It might be believed that this record was due in part to touring coincident with the Century of Progress Exhibition in Chicago, but during the period June to September, inclusive, the Museum attendance showed a 5.3 per cent drop below that of the same period last year, as against a 22.9 per cent increase in the active months of the Museum year, facts which again prove that the service of the Museum is in large measure a service for Cleveland.

The increase in attendance had to be met with a much smaller budget, but service to the public has, nevertheless, not been in any way reduced; the economies have been effected in other ways.

The collection of American painting has been notably strengthened, all the acquisitions of the Painting Department for the year having come in this section. A splendid early example of George B. Luks, "Holiday on the Hudson," was purchased from the Thirteenth Annual Exhibition of Contemporary American Oils for the Hinman B. Hurlbut Collection. Additional importance is given to this canvas by the sudden and lamented death of the artist last fall. All the other pictures acquired by purchase were by Cleveland artists and came from the Fifteenth Annual Exhibition of Work by Cleveland Artists and Craftsmen. Very properly the sums earned by the traveling exhibitions of Cleveland art were applied to this end.

Through the perennial kindness of Mrs. Henry A. Everett, three paintings by George De Forest Brush, John La Farge, and James McNeill Whistler were added to the Dorothy Burnham Everett Memorial Collection. Generous loans supplemented the Museum collections.

Three drawings were added to the Dudley P. Allen Collection. They consist of "Le Guitarriste" by Jean Baptiste Pater, a brilliant study in pencil and sepia by Eugène Delacroix, and a figure piece by Constantin Guys.

The Print Club has, as in years past, made many notable additions to the Department of Prints and Drawings. This year its most important gifts were the complete set of eighteen lithographs of Goethe's *Faust* by Eugène Delacroix, and a beautiful proof woodcut in color, "Nave Nave Fenua," from Paul Gauguin's Tahitian series. Italic Brass most generously gave a crayon head by Piazzetta.

The Oriental Department acquisitions were of primary importance. The addition to the Wade Collection of a famous landscape scroll of the XIIIth century Chinese artist, Mi Yu-jen, son of the great Mi Fei, gives the Museum a painting known by all Oriental scholars. This accession is a foundation stone of great importance for the Museum collection. Formerly it was in the noted Yamamoto Collection in Japan. Other significant purchases for the Whittemore Collection were a group of pages representative of Oriental calligraphy.

The objects excavated by the Cleve-



"PUCK"

By RACHEL M. HAWKS
Included in the exhibition of Garden Sculpture opening on March 20 at the Vanderbilt Avenue Branch of the Grand Central Galleries.

land-Michigan-Toledo Expedition to Iraq were divided. These pieces from the site of Seleucia throw important light upon the artistic level of Parthian culture.

The Decorative Arts Department made one important purchase for the Wade Fund—a group of illuminated miniatures. The finest is a double page, German, Saxon, about 1170-1190 A. D., by a co-worker of Hermann von Helmarshausen. It comes from the circle about Duke Henry the Lion and ties up with the objects from the Guelph Treasure in the Museum collection. It represents the highest level of German illumination. Other miniatures are an Ottonian page of the IXth century and four pages from a XIIIth century Saxon-Thuringian workshop. Accessions by gift were American silver from Otto Miller and from Mrs. Cora A. Beckwith; and valued loans came from Hollis French, Mr. and Mrs. Charles L. Murfey and Miss Margaret Nash.

In the textile section of the department, the fine bequest of Mrs. Louise Tift Brown added materially to the importance of the lace collection. Purchases of a group of pieces of embroidery—English, Rhodian, Turkish and Moroccan—built up the embroideries. These and two early Peruvian fabrics were acquisitions for the J. H. Wade Collection.

Six objects of Spanish-American art were presented by Hugh Bryden McGill. This excellent group from the Southwest made a valued addition to the Department of Primitive Art.

The exhibition schedule was particularly important. The Tenth Annual Exhibition of Water Colors and Pastels opened the year, and was supplemented by a much-enjoyed exhibition of modern cartoons and caricatures. The International Exhibition of 1933, circulated by the College Art Association, the Fifteenth Annual Exhibition of Work by Cleveland Artists and Craftsmen, the Thirteenth Exhibition of Contemporary American Oils, Polish Prints from the International School of Art, Fifty Years of Printing by Horace Carr, Far Eastern Art from the Museum Collections, the Louise Tift Brown Lace Bequest, and the Work of James McNeill Whistler—an exhibition that contained many prints and paintings, among them the portrait of

the artist's mother—brought varied fare to the Museum visitor.

The Educational Department has functioned admirably. It has never lost sight of the fact that qualitative instruction is all-important, a particularly difficult thing in the face of quantitative demand, 148,828 being recorded as a total attendance, an increase of 15,313 over 1932, or 11.5 per cent. The time is rapidly approaching when quantitative increase cannot continue without qualitative decline under present budget and space limitations. The physical capacity of the Museum is even now being used to the utmost.

Opportunities for new developments within the department have never been lost sight of, and an experimental tie-up of daily press, radio, public schools, and Museum had great success in the Picture of the Week series published in the Art Graveure Section of the Sunday paper. The department, in cooperation with Dr. Todd and Dr. Anderson of the Brush Foundation, has made the first steps in an experiment towards establishing a better art-aptitude test. The Major Work classes of the Cleveland Public Schools have aided greatly in this work. New connections have been established with such preparatory schools as the University and Hawken Schools; and the fine and active cooperation of the Cleveland Public Schools, the Cleveland Heights Public Schools, and other sections of the metropolitan school district has continued.

The integration of the Museum work with the graduate and undergraduate branches of Western Reserve University has developed considerably. This records the tendency of the department to strengthen the adult work of the Museum. An amateur sketch club and an amateur arts and crafts club for adult members were established. These were in line with the new interest in leisure-time activities for adults. The plan involves constructive work with the hands in relation to study of Museum materials.

The use of the Library is steadily increasing, the demand reflecting the growth of the Museum's adult work. The lending of lantern slides continues its extraordinary rate of increase, 179,508 having been circulated from slides now numbering 29,825. The use and lending of photographs have also materially increased.

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Annual Report Of Minneapolis Is Summarized

MINNEAPOLIS.—Two years ago, because of the limited budget, and the expense entailed, the Institute gave up the practice of having the Annual Report printed and posted to members. Since it is obviously impossible to send type-written copies to all those interested in the museum, this opportunity is taken of informing them of the status of affairs at the Institute during the past year.

There have been no changes in the Board of Trustees and few in the Staff. In September Emerson G. Wulling was appointed to the post of Institute lecturer, left vacant when Mathilde Rice Elliott departed on Sabbatical leave. During the autumn Jean Crocker, Mary Atkinson, and Jean Dickey generously offered their services as volunteer assistants, and have been most helpful in the Library and in cataloging and research work.

The most disheartening news in the Report is that the income from memberships has fallen off twenty per cent from the previous year. This decrease holds despite the fact that the number of members remains approximately the same, for the Institute has been cognizant of the difficulties confronting people during the past few seasons, and has carried some of its older members in the hope that they would continue their dues at the earliest opportunity. This is not a desirable situation, nor can it continue, for the income from memberships is the one important source upon which the Institute can draw for its maintenance fund.

Of the two thousand six hundred and fifty-eight Members in the Society last year, 18 were Benefactors, 33 Patrons, 39 Fellows in Perpetuity, 76 Fellows for Life, 190 Life Members, 1559 Annual Members, and 743 Educator Members. This is not a particularly imposing number for a city with a population approaching half a million. Even so it represents a group that is actively interested in fostering an appreciation of art, and it is the hope of the Institute, when affairs have bettered themselves again, to issue a book listing the names of its members. The first aim of the Institute has always been to do everything in its power to make available to the public the resources and joys of its large and important collections. An increased membership would do much to encourage it in a period that is for the museum, as it is for everyone else, one of financial strain.

That people do rely upon the diversions offered by the museum when their normal routine has been upset is evidenced by the increase in attendance. During the year 1933 visitors to the museum numbered 98,259, an increase of five thousand over the previous year. This increase was largely due to the extension work for grade schools carried on by Josephine Olson, Museum instructor, but it was also marked in other branches of scheduled educational work.

Twenty-four Sunday lectures were given during the past year with a total attendance of 7400, the average attendance for each lecture being 308. Approximately half of these lectures were given by members of the staff, and the rest by friends of the museum who contributed their services.

Six Tuesday evening lectures were given for members only with an average attendance of 449 for each lecture, while the average attendance for the Members' concerts was 744. Another series of lectures opened to members in October of last year was that in Art History given by Gustav Krollmann, Instructor at the Art School. These lectures have been most enthusiastically received by members despite the fact that they are given at the inconvenient hour of nine in the morning. Nine lectures were given by Mr. Krollmann between the first of October and the Christmas recess, with an average attendance of 92 at each talk.

During the year Marie C. Lehr gave nineteen print talks with a total attendance of 203, while visitors to the Print Study numbered 1745. The Business and Professional Women's group held five meetings at the museum during the year, with an average attendance of 392 each evening. The meetings, which are open to an invited



PORTRAIT OF JAMES CUTLER By CARL GORDON CUTLER
Included in the artist's exhibition which is now current at the Fifteen Gallery.

group of business and professional women in Minneapolis and Saint Paul, are held for the purpose of showing the museum's collections to those who cannot come to the building during the day.

The educational work conducted by Josephine Olson shows a heartening increase for the year 1933. During the year seventy-five story hours were given with an attendance of 8500. Classes from the Minneapolis grade schools totaled 390 visits with an attendance of 17,894, an increase of 4234 over the previous year. Special gallery tours given by appointments to clubs, private schools, parochial schools, and groups of unemployed men and women totaled 118 with an attendance of 2455. This report indicates that not only has the attendance increased, but that systematic and intelligent use of the museum has also increased.

In the Library visitors for the year numbered 5551. The Library now contains a total of 2762 volumes and approximately 9000 photographs and color reproductions, of which more than 6000 photographs come from the invaluable collection presented by John R. Van Derlip during 1931-1932.

The Art Institute of the Air, which is made possible through the generous cooperation of station WCCO, is one of the more recent ventures of the museum but one that has already proved its worth. During 1933 thirty-seven broadcasts were given by Mathilde Rice Elliott and Emerson G. Wulling. These broadcasts, dealing with the collections and exhibitions at the Institute, reach a great many people in the northwest who would otherwise have no knowledge of the museum and its work. There is no absolute way of telling how large the radio audience may be, but communications received from various states show that the talks are heard far afield.

The Friends of the Institute, who are most helpful and enthusiastic in every respect, held four luncheon meetings at the museum during the spring of 1933 with a total attendance of 636. They also sponsored, during the month of March, the exhibition of "Fitness for Fifty Cents," which drew a large number of visitors.

In the matter of gifts and purchases the museum was very fortunate, especially when one considers to what an extent everyone has had to curtail his activities along these lines. In a way the general economic situation reacted strongly in favor of the Institute, for it is probable that never again will it be enabled to acquire at such unusually low prices works of art of the first magnitude.

Most important among the accessions of the past year are the four Flemish hunting tapestries, formerly in the collection of William K. Vander-

bilt. These now hang in the South Hall, and add much to the beauty of that room. Other outstanding purchases include the Goya Caprichos, a magnificent Italian bronze portrait of the XVIII century, the Burgundian statue of Pharaoh's Daughter, the figure of Saint Eloi, a bronze by Desplau, the Baroque bronze gates which are rarely seen in either Europe or America, and four paintings of the French, Italian, and Dutch schools. The accessions, numbering twenty-four, were, with one exception, purchased from the Dunwoody Fund.

Forty-six gifts were received, including seven important pieces of Chinese jade from Mr. and Mrs. Augustus L. Searle, a Coney patent from Mr. and Mrs. James F. Bell, a Jonas Lie Seascape from Mrs. Carl Tucker of New York, a Daniel Garber Landscape from Mr. and Mrs. Edward Brooks of Saint Paul, a Hobart Nichols Landscape from John R. Van Derlip, and a Dewey Albinson Landscape from a group of friends of the museum who wish to remain anonymous. Mrs. Charles C. Bovey added to her already extensive gift of textiles twenty pieces, including several Czech-Slovakian embroideries.

The total number of objects of art lent to the museum during 1933 was 2862, an increase of 190 over the preceding year. These loans were chiefly for purposes of exhibition, and came from 132 different lenders. In addition to these objects, as in other years, temporary exhibitions of paintings, prints, and objects of decorative art were arranged so that a new exhibition was opened each week during the winter months.

There were fifty exhibitions in all, thirty of them showing large groups of objects, and the balance being featured exhibitions of some special work of art. Among the most popular exhibitions shown were the American paintings chosen from the Chicago Annual Show, the Decorative Friezes by Minneapolis school children, the Local Artists' exhibition, the paintings of B. J. O. Nordfeldt, the Caprichos of Goya, the Hiroshige Tokaido presented by Francis W. Little, and the Second Annual Minneapolis Salon of Photography.

The custom of showing some particular work of art in connection with the radio broadcasts proved most popular, and served to point the attention of visitors to objects which they had not previously observed with any particular care. It is apparent that when visitors feel familiar and intimate with things in the museum, they enjoy them far more than is possible when they give them but a passing glance. The Institute hopes, therefore, that in the future its members will make a practice of coming to the museum more often, so that they may become really acquainted with its permanent collection.

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Memorial Collection Of Old Architecture At Chicago Institute

CHICAGO.—One of the most interesting examples in the memorial collection of architecture, given to the Chicago Art Institute by friends of the late Howard Van Doren Shaw is a stately example of that period of English architecture which has no definitely marked boundaries. "This house, 179 Lower Clapton Road, dates from about the beginning of the XVIIIth century," writes Bessie Bennett in the Institute *Bulletin*, "and is said to have been built for Markam Eeles, afterwards becoming the property of William Bowman, whose initials appear upon the lead cistern in the center of the gallery."

"The front doorway, because of its important position, was the chief external ornament of the house and is representative of the richest type of design. Fluted Corinthian pilasters set on pedestals are surmounted by elaborate capitals supporting the architrave, whose upward curve reaches the entablature. The whole is surmounted by a curved and cleft pediment of beautiful proportions."

"The dove, an emblem of peace, is perched on the lintel and is also repeated in lead on the top of the wrought iron entrance gates. Adding greatly to the dignity and importance of the entrance is the flight of Portland stone steps bordered by wrought iron balustrading that ends at the ground with a fine sweeping curve. The approach from the road is through a wrought iron entrance gate with brick piers, stone caps and elaborate vases of fruit; these are flanked on each side by brick walls with stone capping, the wall at the far ends of the forecourt being ramped to receive fine scrolled iron lamp brackets."

"From Lombard Street, the thoroughfare which derived its name from Italian or Lombard merchants who became rich and built themselves fine residences, we have a doorway of the Corinthian order. It is executed in detail in a most popular design of molded pilasters with carved caps, and unbroken arched pediment. In addition a small carved motif centers the well proportioned architrave to the entablature. Flanking the doorway is a section of the original spear-head iron rail adding to the interest of the composition. A most picturesque doorway of an exceedingly rare type is in the Gothic-Chinese taste, in favor between the years 1745-1770. This style, which borrowed its form from the Gothic, combined this influence with the contemporary interest in Chinoiserie, a reaction from the severity of the Palladian type of architecture. While the ornament may be somewhat baroque as affected by the designers of interior decoration (the foremost among them is Thomas Chippendale), the charm of the doorway is unmistakable. If not wholly ethical in such details as engaged Gothic shafts supporting a classical entablature surmounted by a pediment in the form of a Chinese



"STILL LIFE"

By WILLIAM MEYEROWITZ

A sensitive work by the artist included in the First Municipal Art Exhibition, now current at Rockefeller Center.

pagoda, at least the result has both style and attractiveness.

"The first acquisition in American architecture is from Pennsylvania, the last of the Colonies to be founded before Georgia whose early settlers—Moravians, Mennonites, Dunkers and Quakers—came from various European sources. At the junction of the Lehigh river and the Monocacy Creek some of these colonists founded a settlement, and built the first log house in Bethlehem in 1740. Two miles from Bethlehem is the village of Freemansburg, and our quaint and original door possibly belonged to a descendant of the founder of the town, as cut into the stone doorstep, is the legend 'John Freeman 1819.' The German influence on the adopted style of building has given the architecture of Pennsylvania an air of its own, quite different from that in other Colonies, the details and treatment being eminently original."

"This doorway is arched and has a lunette fitted with a glass fanlight slightly reminiscent of English design. On either side of the door is a pair of slender reeded engaged columns, tapering from the base to the entablature with its carved enrichments. The frieze decorations are a curious drapery device in high relief, geometric patterning, and a tablet embellished with a stiff tulip plant recalling German influence."

"In addition to these doorways a remarkably fine English lead cistern must be mentioned, as the art of working in this metal is closely associated with the XVIIIth century. . . . Cisterns of this type were deemed necessary to

every house; if plain, they were relegated to the courtyard, but if elaborately decorated and gilded they stood close to the front door."

"Our example is rich in design and bears the date 1767 as well as the initials of William Bowman, the owner. The entire front is decorated with panelling of ribs formed of squares and semicircles with many details, spots of cast ornament, starfish, shells, masks, the hand of power, acanthus forms and even symbolic figures of the Four Seasons as well as Faith, Hope and Charity. . . ."

"The largest one in the collection is lead, cast into an oblong shape, the cornice beaten to desired form. Ornaments are placed on the front, on the funnel-shape portion leading to the pipe, on the large rugged head and collar above the date 1717, while the flat section below the cornice is inscribed: 'W. W. M.' and on the cornice proper two putti supporting a garland are seated beside a vase of tulips."

"It has taken a great deal of careful hunting to discover objects of outstanding merit to fulfill the standard of our quest, as the field of building is probably one of the most difficult in which to collect. Therefore a number of architectural types are yet to be added to complete the projected survey of the Shaw Memorial."

"To the north and to the south of the main gallery are two smaller rooms containing interior details of buildings affiliated with the Shaw gallery but presented by private donors. An account of these important accessions will be found in a future *Bulletin*."

AROUND THE GALLERIES

By Jane Schwartz

There is a great deal of photography to be seen at the New School for Social Research. Thomas Louis Phillips, especially, has produced some plates of great artistry, and Bernice Abbot, in her scenes of commercial and industrial life, succeeds in lending glamor to the ordinary New York panorama. Among the quartet of artists who are also exhibiting, Max Arthur Cohn uses his watercolor solidly, somewhat in the manner of Burchfield. His male companion, Vincent Spagna, while succeeding in portraiture, attempts the Gauguin decorative scheme disadvantageously, since true tropical splendor of color is sadly absent. Dorothy J. Deyrup, who is still experimenting with impressionistic formulae for iridescence, and Minna Citron, with some finely knit canvases, complete this group show.

At Contemporary Arts, a large number of painters who have been given one-man shows since the incorporation of this gallery in 1931, are represented. These include Elliott Orr, Iskantor, Francis Criss, Louis Shanker, Louis Harris, Martha Simpson, Eugene Ludins, Marcus Rothkowitz, Bernardine Custer, John C. Pellet and A. Harriton, all of whose names have appeared in this column during the season. Also shown are Charles Logasa, Clifford Pyle, Michael Rosenthal, Burgoyne Diller, Joseph Solman and Jon Corbino, who are to exhibit later this year. Since the works on view are, on the whole, representative of the best that each artist has done, the show is both lively and colorful.

At the Contempora New Art Circle, which is under the direction of P. L. Wiener and J. B. Neumann, paintings by Arthur Dove, Yusuo Kuniyoshi and Max Weber are now being presented. Those who are interested in the first artist will find two examples in his very usual abstractionist style. The Weber group includes a still life of apples and a painting of three nudes, both of which reveal his devotion to the forms of Cezanne. In the Kuniyoshi skating scene, one feels that delightful

freedom of brush stroke, which marks most of this artist's painting.

The American Group, whose headquarters are at the Barbizon Plaza, is showing the recent water colors of Jacob Getlar Smith. The artist paints in broad, bold terms and although the palette is unusually dark, variations of the low tones show great skill in avoiding monotony. Sometimes, however, Mr. Smith's work becomes cluttered with non-essentials and his subtlety is wasted with compositions which are primarily pictorial. At other times, especially in the portraits, there is, as one critic would say, "more definition in statement."

At the Weyhe Gallery, Harry Sternberg is showing his etchings of the last few years. One will immediately recognize his "Moon Over Manhattan" which has rapidly become familiar to print lovers in New York. There are thirteen etchings forming a series called "Instruments," which are symbolical interpretations of various members of a symphony concert. The varying timbres and tonal possibilities are compared by the use of human figures.

HOFFMAN SHOW A GREAT SUCCESS

Malvina Hoffman's exhibition, entitled, "The Races of Man," which has just terminated, was one of the Grand Central Art Galleries' most unusual and successful shows. Miss Hoffman finds that over half of her entire collection was sold during the exhibition. Purchases were made by many museums including the Metropolitan Museum of Art, as well as private individuals and art collectors. Miss Hoffman has limited each subject to an edition of twelve and in some instances, half of each group were sold during this show.

Shan Kar and his company of Hindu Dancers, many picture stars, including Mary Pickford, Amelia Earhart and other people prominent in various arts visited the Grand Central Art Galleries and informally registered their praise of Miss Hoffman's achievement. The entire collection will be sent to leading museums throughout the United States in the near future.

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CLEVELAND BUYS EARLY MINIATURES

CLEVELAND. — The museum has recently acquired for the J. H. Wade Collection a most unusual series of German miniatures of various epochs. These supplement in admirable fashion the collection which heretofore has had no representation of German work of this type. Mr. William M. Milliken discusses at some length, and with considerable scholarship, one of these pages, dating from A. D. 1170 to 1190 in the current *Bulletin*. Beginning his consideration of this piece, Mr. Milliken says:

"This comes from a Westphalian castle, where it was bound with four pages from a Westphalian-Saxon work of the late twelfth century. These leaves have been separated for exhibition purposes. The inscription on the parchment cover, which apparently

reads, 'Vergleich wegen Kemnade Anno 1777,' refers to the Westphalian convent of that name. At the time of its secularization these pages, in all likelihood, passed into private possession, and were then bound together.

"The page to be considered, in fact

the entire group, has been exhaustively studied by Georg Swarzenski in the *Stadel-Jahrbuch*. This treatise proves in no uncertain fashion the major position which Duke Henry the Lion, the Great Guelph duke, took in the encouragement and patronage of art in his

dominions, and it also ties the Cleveland page directly to an atelier which worked for him. What makes this page a particularly valuable acquisition for the museum, apart from the all-important fact that it represents German illumination at the very height of its



"HORSES"

By ELSIE DRIGGS

Outstanding in the First Municipal Art Exhibition now on view at Rockefeller Center.

power, is its close connection with the Duke, as well as with two of the objects from the Guelph Treasure in the museum's possession, both of which must have been produced under the direct encouragement of Henry the Lion: the Bernward paten and the Apostle's arm reliquary . . ."

CHICAGO

The members of the Municipal Art League of Chicago are now voting on the purchase of a painting from the Chicago Artists Exhibition, current at the Art Institute. The choice will be made by post-card ballot. The prize is \$200 and is to be given for a work of art by an artist not already represented in the League Collection. The League was established in 1902 for the purpose of forming a chronological collection of works by artists who are, or have been, identified with the art of Chicago, and for encouraging among local artists the production of works worthy to be hung in a public gallery.

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Calendar of Exhibitions in New York

Academy of Allied Arts, 349 West 86th Street—Winter exhibition.

Ackermann Galleries, 50 East 57th Street—Prints by contemporaries and old masters.

American Academy of Arts and Letters, Broadway at 155th Street—Paintings and drawings by George de Forest Brush, to May 1.

American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.

American Indian Art Gallery, 850 Lexington Avenue—Navaho Indian watercolor paintings.

An American Group, Barbizon-Plaza Hotel—Watercolors by Jacob Getlar Smith, to March 31.

American Museum of Natural History, 77th Street and Central Park West—Art exhibition by staff artists, to April 8.

An American Place, 509 Madison Ave.—Forty-four selected paintings of Georgia O'Keeffe, 1915-1927, to March 27.

Architectural League Club House, 115 East 40th Street—Eleventh annual exhibition by New York Chapter of American Society of Landscape Architects, March 20-31.

Arden Gallery, 460 Park Avenue—Garden Club of America plans and renderings by Fellows of the American Academy in Rome, March 20 to April 2. Arden Studios—Portraits of gardens designed by Fletcher Steele, painted by Harry Sutton, Jr., to April 2.

Argent Galleries, 42 West 57th Street—"Birds-Beasts-Flowers," by members of the N. A. W. P. & S., March 19-April 7.

Artists Gallery, Towers Hotel, Brooklyn—Exhibition of landscapes in oil and watercolor, to April 1; paintings by Harry Roseland, to April 20.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

John Becker, 520 Madison Avenue—Gouaches by Hans Arp.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Brooklyn Museum, Eastern Parkway—Pictorial photography by members of the Department of Photography of the Brooklyn Institute of Arts and Sciences during March.

Brammer Gallery, 55 East 57th Street—Sculpture in metal by Pablo Gargallo.

Frans Buffa & Sons Gallery, 58 West 57th Street—Paintings by American and European artists.

Culo Art Galleries, 624 Madison Avenue—Paintings of American and foreign schools.

Carnegie Hall Art Gallery, 144 West 57th Street—Paintings by members of "Artists of Carnegie Hall, Inc.," Leroy MacMorris' model for murals in Nelson Gallery of Art in Kansas City, to March 24.

Caz-Delbo Galleries, Fifth Avenue at 49th Street—Paintings by Irving Holtzman, to March 25.

Ralph M. Chait, 600 Madison Avenue—Chinese art collection of Edwin D. Krenn.

Contemporary New Art Circle, 500 Madison Avenue—Paintings by Arthur Dove, (through courtesy of An American Place), Yasuo Kuniyoshi and Max Weber, through March.

Contemporary Arts, 41 West 54th Street—Paintings and drawings by Iskantor, to March 24; new work by Contemporary Art Group, to March 31.

Delphic Studios, 9 East 57th Street—Paintings and fresco photographs by Siqueiros, sculpture by Helen Gaulois, photographs by Von Behr.

Demotte, Inc., 25 East 75th Street—Persian and Indian miniature paintings.

Deschamps Gallery, 415 Madison Avenue—Sporting prints by A. J. Munnings.

Downtown Gallery, 113 West 13th Street—Recent paintings by Joseph Pollet, to March 31.

A. S. Drey, 650 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—Exhibition of paintings by Braque, Matisse and Picasso, from the collection of Paul Rosenberg, for the benefit of Children's Aid Society and French Hospital of New York, to March 31.

Ehrlich Galleries, 86 East 57th Street—Special exhibition of early American paintings by Earl Stuart, Copley and others. Mrs. Ehrlich—A new collection of antique English furniture and accessories.

Eighth St. Gallery, 61 West 8th Street—Exhibition of watercolors by Nathaniel Dirk, to March 27.

Ferargil Galleries, 63 East 57th Street—Recent paintings by Luigi Lucioni, to March 25.

The Fifteen Gallery, 87 West 57th Street—Paintings by Carl Gordon Cutler, March 19-31.

Fine Arts Galleries, 215 West 57th Street—109th annual exhibition of the National Academy of Design, to April 15.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Gallery, 144 West 13th Street—Paintings by American artists.

Goldschmidt Galleries, 720 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Group showing of prints, lithographs and woodcuts, silhouettes by Hunt Diederich, to March 31; garden sculpture by Rachel Hawks, art of the American Indian, and paintings by Frederick M. Grant, March 19-31.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Recent paintings by E. L. Blumenschein, March 20-31; paintings of the sea by Frederick J. Waugh, through March 24.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Georges Papazoff, to April 7.

Harlow, McDonald Co., 667 Fifth Avenue—Fine engravings and prints.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

William Holst, 5 East 57th Street—Oriental still lifes by Occidental artists, to April 2.

Kelekian, 598 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.

Kennedy Galleries, 785 Fifth Avenue—Recent watercolor drawings by James McBey; drawings by Julius Komjati.

Keppel Galleries, 16 East 57th Street—Lithographs and drawings by George Bellows; exhibition of prints.

King Hooper Mansion Galleries, Fuller Bldg., 41 East 57th Street—Exhibition of early American furniture and decorations, including two portraits by John Singleton Copley of Mr. & Mrs. Joseph Hooper.

Kleeman-Thorman, 38 East 57th Street—Recent paintings by Albert Sterner.

Knoedler Galleries, 14 East 57th Street—Etched portrait work of Anthony Van Dyck, to April 7; XVIIIth century Dutch paintings.

Kranhaar Galleries, 680 Fifth Avenue—Paintings by American artists.

Kuhne Galleries, 59 East 57th Street—Exhibition of modern art in the home—paintings, sculpture, lithographs, prints—modern rooms and furnishings in co-operation with the Downtown Galleries.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Paintings by Marc Pepper.

Kleinfield Galleries, Inc., 21 East 57th Street—Paintings by Paul Kleinschmidt.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 15-19 East 57th Street—Recent paintings by Jonas Lie, to March 26.

Maev Galleries, Broadway at 24th Street—Exhibition by contemporary American artists, during March.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th Street—Watercolors by Raoul Dufy, to March 27.

Metropolitan Galleries, 720 Fifth Avenue—Works of Rare Old Masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Loan exhibition of New York State furniture, to April 22; Fahnestock collection of laces and Blacque collection of textiles, through June 3; Three Hundred Years of Landscape Prints; display of XIXth century lace shawls, through April 15.

Midtown Galleries, 559 Fifth Avenue—Paintings by Joseph Margulies.

Midch Galleries, 108 West 57th Street—Watercolors by John Whorf, March 19-April 7.

Montross Gallery, 785 Fifth Avenue—Exhibition of Rocky Mountain landscapes by Louise Richards Farnsworth to March 24.

Morison Galleries, 130 West 57th Street—Paintings by Helen Farr Marion Humfeld and group, March 19-April 2; recent paintings by Joseph Hauser, to March 19.

Museum of the City of New York, Fifth Avenue at 104th Street—Costumes worn at the Prince of Wales Ball, 1860; the History of Central Park, 1852-1933; Taylor-he coach; a Calèche of 1895; "Vanishing New York" photographs of frame houses on Manhattan Island in 1932.

Museum of Modern Art, 11 West 53rd St.—Machine art, to April 16.

National Arts Club, 15 Gramercy Park—Memorial exhibition of work by eight former members.

Newark Museum, N. J.—Modern American oils and watercolors; Netsuke; Arms and Armor from the Age of Chivalry to the XIXth century; The Design in Sculpture. Closed Mondays and holidays.

New York Historical Society, 4 W. 77th Street—Exhibition of memorabilia of the Marquis de Lafayette in commemoration of the centenary of his death on May 20, 1834, through May.

New York Public Library, Central Bldg.—Wood engravings by Henry Wolf, weekdays to April 10; drawings for prints, in Print Room, to November 30.

New York Public Library, Hudson Park Branch, 66 Leroy Street—Metropolitan Museum's traveling exhibition of "China and Japan: An Exhibition of Far Eastern Art," to March 18.

New York Public Library, George Bruce Branch, 518 West 125th Street—Metropolitan Museum's traveling exhibition of "Arms, Armor, Textiles and Costume Dolls, 1492-1776," to April 1.

New York Society of Woman Artists, Squibb Building—Group show by ten members, to March 19.

Newhouse Galleries, 578 Madison Avenue—Paintings by Lillian Genth, March 19-April 7.

Arthur U. Newton, 4 East 56th Street—Paintings by old masters.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedolt Gallery, 455 Madison Avenue—Drawings and watercolors of contemporary French artists.

Raymond & Raymond, Inc., 40 East 49th Street—A survey of the development of the graphic arts, to April 13.

Rehn Galleries, 683 Fifth Avenue—Paintings by Peppino Mangravite, to March 18.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by old and modern masters; sculpture.

Rockefeller Center Forum, 30 Rockefeller Plaza—Municipal Art Show.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Salmagundi Club, 47 Fifth Avenue—Annual oil exhibition.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Memorial show of paintings by George Inness, Jr., to April 7.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Hey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

Jacques Seligmann Galleries, 3 East 51st Street—Paintings by old masters, rare tapestries, sculpture and objets d'art.

E. & A. Silberman Gallery, 22-24 East 57th Street—Paintings by old masters.

W. & J. Sloane, 575 Fifth Avenue—Four modern rooms designed by Lucien Rollin; five renaissance modern rooms by W. & J. Sloane.

Marie Sterner, 9 East 57th Street—Paintings by women of five nationalities, March 19-April 2.

Ten Dollar Gallery, 28 East 56th Street—Small oil paintings by Ellshemius.

University Settlement, Eldridge and Rivington Streets—Metropolitan Museum's traveling exhibition of "Ancient Egypt, Its Life and Art," to April 15.

Valentine Gallery of Modern Art, 60 East 57th Street—Paintings by modern French masters.

Vernay Galleries, 19 East 54th Street—Special spring exhibition of XVIIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 40th Street—Antique and objets d'art.

Julius Weltzner, 122 East 57th Street—German and Italian primitives.

Wells, 32 East 57th Street—Chinese art.

Wayhe Gallery, 704 Lexington Avenue—Etchings by Harry Sternberg, to March 31.

Whitney Museum, 10 West Eighth Street—Memorial exhibition of work of Maurice B. Prendergast, to March 22.

Wildenstein Galleries, 19 East 64th Street—Paintings by Pierre Bonnard, to March 24; paintings by old masters and rare French XVIIIth century sculpture, furniture, McIntire and others.

Yamataka Galleries, 680 Fifth Avenue—Chinese and Japanese art.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of Dutch and English masters of the XVIIth and XVIIIth centuries.

Zborowski Gallery, 460 Park Avenue—Paintings by modern French artists.

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